

THE ATHENÆUM

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No. 3972.

SATURDAY, DECEMBER 12, 1903.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ARCHEOLOGICAL ASSOCIATION.
33, SACKVILLE STREET, W.—MEETING, DECEMBER 10th, at 8 P.M. Paper on 'Treasure Trove in relation to the Attorney-General's British Museum,' by C. H. COMPTON, Esq., V.P.
(GEO. PATRICK, A.R.I.B.A.) Hon.
(Rev. H. J. D. ANSTLEY, M.A.) Secs.

ROYAL HISTORICAL SOCIETY.
(Incorporated by Royal Charter.)

An ORDINARY MEETING of the SOCIETY will be held on THURSDAY, December 17, at 5 P.M., in CLIFFORD'S INN HALL, Fleet Street, when Col. E. M. LLOYD, R.E., will read a Paper on 'Canning and Spanish America.'

THE FOLK-LORE SOCIETY.—The NEXT MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, December 16, at 8 P.M., when the following Papers will be read, viz.—(1) 'Arthur and the Werewolf,' by Mr. ALFRED NUTT; and (2) 'Some Jewish Folk-lore from Jerusalem,' by Miss A. GOODRICH FREER.
F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., December 7, 1903.

LONDON TOPOGRAPHICAL SOCIETY.

The FIFTH ANNUAL MEETING of this SOCIETY will be held on WEDNESDAY, December 16, 1903, at 5.15 P.M., in the ROOMS of the SOCIETY of ANTIQUARIES, BURLINGTON HOUSE, The Chair will be taken by Mr. LAURENCE GOMME, F.S.A. Tickets for the Meeting may be obtained from the Hon. Secretary, BERNARD GOMME, 16, Clifford's Inn, Fleet Street, E.C.

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December 7, 1903.

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LITERATURE

A History of English Poetry. By W. J. Courthope. Vols. III. and IV. (Macmillan & Co.)

ALL who know Dr. Courthope's earlier volumes will be prepared to give his new ones a sincere welcome. They have been long delayed by several causes, to which the author refers in his prefatory note, the chief being his appointment to the Chair of Poetry at Oxford in 1895. It was not until the close of 1900, as he informs us, that he was able to resume his interrupted work, "namely, to trace through our poetry the growth of the national imagination, and to estimate the place occupied by each poet in a continuous movement of art," a task, he truly says, for which "steady concentration of thought is required." To complain of the long interval that separates the appearance of vol. ii. and vols. iii. and iv. would indeed be ungracious. To say nothing else, we may well believe that what is now published is so much the more mature.

Certainly the words of praise which in our opinion vols. i. and ii. richly deserved, though we did not ascribe to them perfection, must as readily be awarded to the new instalment that now lies before us. It exhibits the same admirable qualities—wide and accurate knowledge, a fine literary instinct, a lucid and interesting style. Literature is so incessantly treated from the antiquarian or the philological or the bibliographical or the merely historical point of view, that a really literary treatment of it—a treatment of literature as literature—ought to have a right kindly reception. Not that Dr. Courthope does not appreciate those other points of view. He understands their importance, and that they cannot be neglected with impunity; but he rightly regards them as, for his purpose, subordinate, since the main business of the literary critic is to study and to present a different aspect of the masterpieces with which he concerns himself—the artistic or æsthetic aspect. Ethical and philo-

sophical matters will inevitably claim his notice; but his main business is with the art of expression—with the skill with which the ideas of successive ages have been embodied—with the creative power that has given such embodiments the breath of life. Broadly surveying each period, he summarily takes note of its environment and condition, and so discovers the natural tendencies of its feeling and thought, and what its conception of things may be expected to be—in other words, what questions are likely to interest it, and how it will probably regard the final problems of life. Thus we have brought before us the subject-matter of poetry; and then comes the result of his special inquiry, the account of how each poet of any eminence in his generation has handled and moulded the material that lay to hand.

Dr. Courthope's description of both the matter and the form of the poetical works he studies and criticizes may safely be pronounced masterly, though not all his views and verdicts may be accepted. Of course a good many of them are not new, and he makes no pretence that they are so, being far too well read and too wise to suppose that he has said either the first or the last word of importance as to the majority of the pieces he discusses. But this may, we think, certainly be said—that he seldom, or never, says anything simply because somebody else has said it—that he strives manfully and with success to be independent, and not merely to follow the tradition of any elders. He makes some excellent remarks, not impertinent in this connexion, when he examines the charge of plagiarism so often brought by not very learned or very thoughtful persons against Milton:—

"Originality in art consists in imprinting upon ideas, whencesoever derived, the form and character of a freshly conceiving mind. To illustrate and adorn a creative conception, independently imagined, a poet is at complete liberty to make use of the thoughts bequeathed to the world by his predecessors, nor is he under any obligation to tell the reader that at this point and that, his imagination was inspired by something that he had read. The only requisite is that the thought assimilated shall be placed in a new and striking light, or, as Milton says, that it should be 'bettered by the borrower.' The law is perhaps still better expounded by Dryden: '*Without invention a painter is but a copier, and a poet but a plagiarist of others.*'"

The phrase in this quotation which we wish specially to emphasize is "the form and character of a freshly conceiving mind." No doubt Dr. Courthope, after arriving at his own conclusions, but before committing them to paper, has carefully perpended those of his most distinguished predecessors. But, whatever pains he has taken to acquaint himself with previous judgments, he has resolutely tried to think and to speak for himself, and to give his readers the utterances of a "freshly conceiving mind." We do not say these utterances are infallible or either verbally or otherwise inspired; but they are always interesting, always suggestive and fruitful; and assuredly we would rather listen to their author, even when he is not convincing, than to many writers whose pronouncements may seem at times more acceptable to us, but are utterly wanting in individuality and freshness.

Such is the indolence that easily besets us all, that we mostly like reading books with which we agree—books on our own side—rather than those with which we find ourselves in disagreement; but this is not a judicious taste. We should be all the better for being contradicted, and having to verify or revise our notions. At all events, it is good to hear another voice—a voice, and not an echo, or *vocis imago*—especially good when the voice is that of a competent and accomplished person, such as is Dr. Courthope.

Excellent, however, as his volumes are in many ways, there are several matters on which we differ from the views they put forward; and it is to some of these, rather than to matters as to which we acquiesce, that we now turn.

We have before expressed our discontent with Dr. Courthope's title-page. He entitles his work '*A History of English Poetry*,' whereas he begins his study as late as the fourteenth century. We pointed out that this use of the term "English" was growing old-fashioned, and the usage of the last few years has justified our remark. Nowadays writers of handbooks of English literature all begin at the beginning, not in the middle. How odd it would seem to find a political historian of England starting in the latter part of the Middle Ages! Certainly the current usage adopts the wider acceptance of the term. Commonly now in works of scholarship—both linguistic and literary—the term "Anglo-Saxon" is giving place to "Old English"; and the gain to the student in realizing the continuity of English thought and its expression is evident.

To turn to new matters, and not to dwell on minor things—lapses of one kind or another, such as are inevitable in all human handiwork—we imagine that the opinion advanced in these volumes that will excite most opposition is the ascription to Shakespeare's own hand of various old plays which criticism has for the most part long regarded as not at all, or only to a certain extent, of Shakespearean authorship. Dr. Courthope revives—or, shall we say, freshly conceives for himself?—the now generally rejected hypothesis that Shakespeare was himself the writer of the whole of the '*First Part of King Henry VI.*,' '*The Whole Contention of the Two Houses of Yorke and Lancaster*,' '*The True Tragedie of Richard, Duke of York, and the Death of Good King Henry the Sixth*,' '*Titus Andronicus*,' '*The Troublesome Raigne of King John*,' and '*The Taming of A Shrew*.'

Ours is very strikingly an age of revivals, an age, that is, in which exploded hypotheses—long and, as was believed, utterly exploded hypotheses—are being given another chance; and it is not to be blamed for its tolerance. What is to be desired is that everything that can show any real claim for reconsideration should be reconsidered. It is, of course, possible that theories that have been long dead and buried deserve a fresh lease of life. No literary judgment, however seemingly well established, by whatever great names it is supported and made venerable, can enjoy immunity from criticism. After all, the *advocatus diaboli* is a necessary,

an admirable functionary; and in literature the fresh-minded person, who will take nothing for granted, but asks the most respectable and orthodox tenet for its passport, serves a very useful purpose. The grounds of accepted beliefs ought perpetually to be re-examined. Therefore we shall by no means lash ourselves into fury against Dr. Courthope because of the strange resuscitations he has the courage to attempt. In fact, it is rather entertaining to see such a band of spectres let loose again. We thought they had vanished for ever; but here they are as vivacious as of old. But before we agree to their reanimation we must have good reason shown. Most justifiably we ask, taking certain textual liberties, why their disregarded

bones, hearsed in death,
Have burst their cerements; why the sepulchre
Wherein we saw [them] quietly inurn'd
Hath oped his ponderous and marble jaws
To cast [them] up again.

What arguments are alleged to authorize their thus revisiting "the glimpses of the moon"?

In the space and time now at our disposal we cannot deal in detail with Dr. Courthope's discussion of this most important subject. We have perused it carefully, as we recommend our readers to do; and we must say distinctly that in our opinion it does not succeed in proving its thesis. To speak briefly, Dr. Courthope seems to us to overrate very seriously the value of the First Folio, though we do not object to his describing it as "the chief external canon of evidence for the authenticity of any of Shakspeare's writings." To set up Heminge and Condell as precise and discriminating arbiters of Shakspeare's work is surely to misapprehend the situation. Would it not have greatly surprised those two worthy men—to whom, indeed, all the world is immensely indebted—to find any exact and full significance attached to their collection such as is now suggested or resuggested? Dr. Courthope himself has to allow that 'King Henry VIII.,' as given in the First Folio, is not wholly by Shakspeare. Certainly from the presence of any play in the said Folio we may pretty confidently conclude that Shakspeare had a hand in it; but with regard to many plays that is all we can conclude. Shakspeare had been dead seven years when his old comrades printed their invaluable volume. There is no reason whatever to suppose that he had left any instructions respecting it, or, indeed, that at the time of his death any such publication was contemplated. To assert of any piece appearing in the Folio—of the 'First Part of King Henry VI.,' for instance—that Shakspeare claimed it as all his own, simply because of its appearance there, is an indefensible proposition. No doubt the plays revised or rewritten by Shakspeare would in the green-room of the Globe Theatre be known as Shakspeare's, and by editors who make no pretence of being critical would naturally be sent to press along with the plays that were entirely his. Thus the mere presence of a play in the Folio of 1623 is no evidence of its undivided authorship. Dr. Courthope in an *obiter dictum* expresses a doubt whether divided authorship or dramatic "collaboration" was practised as early as 1590 or thereabouts.

No doubt it became much more common in the later nineties, when the demand for new plays was so great that the supply was furnished by the co-operation of two or three writers. But the idea was old enough. Near the beginning of the queen's reign we have in 'Gorboduc' a piece of combined workmanship.

To say that if Shakspeare did not himself write 'The Contention' and 'The True Tragedie,' the plays of 'King Henry VI.,' Parts II. and III., prove him guilty of unexampled plagiarism, seems to us to show a misconception of the editorial labours or functions of Messrs. Heminge and Condell. Their testimony that Shakspeare wrote everything between the covers of their famous volume is, in our judgment, by no means so "powerful" as Dr. Courthope insists. The manager of a company bought plays from time to time, occasionally from the stock of some unsuccessful or impetuous rival, and used them according to his need or his pleasure, put them again on the stage as they were or after some revision, or else treated them as mere material and had them turned into new shapes. Often enough, no doubt, the original writers of them or parts of them, if they still lived, would not like to see such appropriations or adaptations. Thus Robert Greene, it would seem, did not approve of any lines of his being transferred in this way. Dr. Courthope tries to give another sense to Greene's well-known words, but, as we think, not persuasively.

There is, of course, much more to be said on this matter; and much more, we may confidently expect, will be said, as a critic who so well deserves to be heard has reopened the question with such vigour and such conviction, if not convincingness. We can now only add that he does not rest his case on external evidence alone, but has discovered, as he thinks, Shakspearean features, though yet imperfectly formed and developed, in plays that have for years, in England at least, been supposed to show no signs of any such paternity.

Another old theory, recalled by Dr. Courthope, that has not found much favour of later years is that advocated by Hunter, that 'The Tempest' was first written in or before 1596. "The strongest argument," he writes,

"against the date assigned by Malone [circa 1610] is the fact that the play appears to be plainly alluded to by Ben Jonson in the Prologue to 'Every Man in his Humour,' first acted in the November of 1596."

And then he quotes the lines so often quoted, in which Jonson says that in his model play—his play such as "other plays should be"—no

tempestuous drum

Rumbles to tell you when the storm doth come,

and declares that if his audience can laugh at such things and enjoy scenes without them

there's hope left then

You that have so graced monsters may like men.

Here Dr. Courthope's information appears at fault—at least, he shows no consciousness whatever of the fact that the date of this prologue is very much disputed. He speaks as if there was no doubt at all of its being written for the first performance of the play it precedes. He has not observed, or he for-

gets, that it does not appear in the quarto edition of 1601—that Jonson's prologue does not appear at all till 1616, when it makes its *début* in the folio edition. In short, there is no evidence at all that 'The Tempest' was written in or about 1596, and there are considerations, which we cannot now detail, that render any such early date extremely improbable. In any case we are sure that such a fair-minded student as Dr. Courthope will, on reconsideration, agree that no argument as to the date of 'The Tempest' can be based on allusions that are themselves of dubious date. Putting these Jonsonian lines on one side, we are not surprised to see that Dr. Courthope clearly recognizes in the metrical style and in the diction of 'The Tempest' signs of Shakspeare's latest period; but with these he attempts to reconcile what seem to him indications of earlier work by the hypothesis that 'The Tempest' as we have it is a revised version—a hypothesis which we do not think will bear investigation.

But we must not leave the impression that we are always at variance with Dr. Courthope. It would be the worse for us if we were. Though we differ from him from time to time, much oftener we read his pages with great satisfaction and pleasure. We sincerely wish a wide circulation to a work of such excellent culture, and look forward to its completion in due course.

The Life of Voltaire. By S. G. Tallentyre. 2 vols. (Smith, Elder & Co.).

Pages Choieses des Grands Écrivains: Voltaire. Avec une Introduction par Francisque Vial. (Paris, Armand Colin.)

M. VIAL, in a preface to his judicious selection from Voltaire's verse and prose, happily observes that the most entertaining and attractive of this writer's masterpieces was certainly his life. It would seem that this is a masterpiece which never will be written. Men eminent in their generation by their literary gift have in turn attempted it, and produced only polemical works. This, we think, is in some measure due to the mistake made by the clerical party in France in extending the term Voltairianism to the most extreme forms of scepticism. Had they not, by stigmatizing the name of Voltaire, made it a powerful rallying cry, which was taken up, throughout the last century, by those discontented with the political influence of the Roman Church in France, his ridiculous views on the origin of religion would by this time have been as forgotten as are his equally ridiculous views on matters of geology; and in an age more enlightened than that of Louis XV. all Frenchmen might have agreed in acknowledging the magnificent work which this Deist accomplished in the promotion of intellectual liberty, religious toleration, and administrative reform. One can, however, understand how difficult it is for Voltaire to be judged without extravagant depreciation or eulogy in France. Even in Germany and in England neither Strauss nor Mr. John Morley has been able to discuss Voltaire's religious notions without party spirit; and this despite the fact that the French writer had little in common with them on the subject. For however deficient in depth and consistency Voltaire's views on metaphysical

and ethical questions may now appear, they were related to an idea of the power and justice of God which his critics were more inclined to explain away than to appreciate.

As the men of letters have not written an impartial life of Voltaire, the makers of books have seen in their failure an occasion for an interesting biography. A passable work of this order by an American writer, Mr. James Parton, was published in 1881. Though showing little critical and literary power, and though not free from errors, Mr. Parton's two large volumes were not altogether a bad piece of compilation. The same may be said of S. G. Tallentyre's work, which, however, is better illustrated and better printed. Mr. Morley once remarked, in a review of a similar book, that whatever a life of Voltaire might be, it could not be dull. S. G. Tallentyre's two volumes of rattle and tattle are certainly not dull. Her style is as lively as it is slipshod, and, keeping somewhat to the surface of the subject, she has ordered her narrative as agreeable as is done in the good historical novel. In other respects it reminds one of this sort of fiction. It is not always minutely accurate in matters of fact; and in the study of character and motives of conduct the author strikes us as not going very deep or being very convincing. Though she gives as "some sources of information" a formidable list of some hundred books, we are tempted to assume, on internal evidence, that this mass of information, if studied in its entirety, was examined mainly with an eye to the collection of the sayings, stories, and legends that were attached to Voltaire during his long and varied career. The work, designed, it is said, for "the general reader," reminds us somewhat of a popular magazine which advertises that its aim is to amuse and not to instruct. Still, as it is stated to be "the only complete life of Voltaire in English," it will be well, perhaps, to criticize it a little seriously. This is how it begins:—

"In 1694.....there was born in Paris on November 21 a little, puny, weak, sickly child. The house into which the infant was born was the ordinary house of a thoroughly comfortable well-to-do bourgeois of the time and place. A notary was M. Arouet père. His father had been a prosperous linendraper."

In its reference to the profession of Voltaire's father, who later in the narrative is still called "the busy old notary," the passage is rather casual. According to Henri Beaune, whose 'Voltaire au Collège' is cited among the sources of information already referred to, the elder Arouet retired from his place as notary four years before the birth of his famous son, and acquired, either in 1696 or about 1701, a position in the Chambers of Accounts.

We doubt the conclusion, on the second page following, that J. B. Rousseau was undoubtedly the author of the 'Moisade.' And though we find that this statement afterwards forms the base of the biographer's story of the quarrel between Voltaire and J. B. Rousseau, the repetition of it does not convince us that the verses were not by Lourdet, as is now generally believed. We are also surprised to read that Voltaire, who spent eleven months in the Bastille in 1717, was unjustly imprisoned.

We thought that he brought about that disagreeable event by writing, not the 'J'ai vu' which appeared in 1715, but the lampoon against the Regent and his Government, 'Puero Regnante.' But what astonishes us most is the version given here of the Rohan incident. We learn that Voltaire left France for England in 1726 because "the great Cardinal de Rohan" ordered his servants to give the poet a beating for having answered insult by insult. Voltaire challenged him to a duel; but as "the great Cardinal de Rohan" was not born until about nine years later it is not, after all, to be wondered at that he declined the fight. We were under the impression that the Rohan concerned in this matter was Guy Auguste de Rohan Chabot, the second son of the Duc de Rohan, and that he was first called Chevalier de Rohan, and afterwards took the title Comte de Chabot.

A blunder of this sort led us to doubt whether S. G. Tallentyre's acquaintance with eighteenth-century France was very thorough. It is impossible in the space at our disposal to examine many of her statements bearing on the matter. We shall therefore confine our remarks to one affair, and deal with the description of Voltaire's wrangle with Fréron, to which the best part of a chapter is devoted. It begins with an account of Palissot's attack on the Encyclopædists in the comedy 'Les Philosophes.' It was chiefly directed against Diderot, who was personified by Dortidius. There were some satirical references to Rousseau, but the author says that this writer "was represented on all-fours with a lettuce in his pocket for provender." We really do not think she can have read the play. It was the hero's valet Crispin, one of the most reputable characters in the piece, who indulged in such antics in order to obtain admission among the philosophers and expose them. Palissot was afraid to bring Jean Jacques himself on the stage as he did Diderot. Voltaire, however, who had then fallen out with his great rival, maliciously reported that Rousseau had been actually represented on the stage creeping about on his hands and feet. The playwright denied the perversion, but Voltaire's story in course of time so prevailed that during the Revolution Palissot was tried and narrowly escaped sentence of death for having, some thirty years before, ridiculed the apostle of nature by exhibiting him in an absurd attitude on the stage! Returning to the description in 'The Life of Voltaire,' we would remark that the Abbé Morellet was sent to the Bastille, not, as the biographer implies, for having produced "a comic answer" to Palissot's play, but for a cruel reference in his work to the dying Princesse de Robecq. The affair of 'Les Philosophes' scarcely concerned Voltaire, but the writer connects her discussion of the play with the biographical narrative, by saying that Voltaire, while attacking Fréron in 'L'Ecossaïse,' also gave Palissot in that piece a "beating." We fear she is, as she observes of Madame de Graffigny, "too graphic a writer to be literally accurate." Palissot admired and praised Voltaire, who therefore did not regard him very unfavourably; and there is some reason for believing that had it not been for offending D'Alembert, Voltaire might not have been

indisposed to encourage his disciple, tacitly at least. The author does not, we find, present "the general reader" with much original criticism of Voltaire's writings; the 'Histoire de Jenni' is among those works to which she does not even refer. Had she studied this tale she would have found it to be a direct refutation of those doctrines of the Encyclopædists which had been the object of Palissot's attack. As to the quarrel between Fréron and Voltaire, this should have been matter for a page or two at the most, if space were to be found for the mention of more important matters; and even then it should have been treated as being chiefly of consequence in connexion with the fact, overlooked by the biographer, that Fréron in 1758 was said to have adopted La Fontaine's grandson. It was thus made difficult for Voltaire to resist Le Brun's famous appeal for him to do as much for the supposed niece of Corneille; for had he disregarded it, he would have seemed more hard of heart, though richer, than his enemy, whom he had denounced as one of the worst of men. We do not know that it is worth while to examine further this literary squabble. Still, as we have taken it as an example, we shall note just one more point. The critic replied to 'L'Ecossaïse' in the next number of *L'Année Littéraire*. S. G. Tallentyre says of the article 'The Story of a Great Battle':—

"It ended with a 'Te Voltairium' [*sic*], a sort of parody of the 'Te Deum,' which was licensed by the censor, to the great indignation of the philosophers who had so often been profane—and unlicensed."

One presumes that she imagines the critic to have finished with a travesty of the 'Te Deum,' but she does not state of how many verses it consisted. As a matter of fact, Fréron merely wound up by saying that after the victory gained at the theatre there were fireworks and illuminations, and "a great philosophical ball, that lasted until eight o'clock in the morning, terminated the festival. And on leaving, the Senators (Diderot, D'Alembert, &c.) ordered that every one had to assemble at six o'clock in the evening at the Tuileries to sing a 'Te Voltairium.'"

S. G. Tallentyre has written a more attractive 'Life of Voltaire' than Mr. Parton, but a much better one is still needed.

For England: Poems written during
Estrangement. By William Watson.
(Lane.)

MR. WILLIAM WATSON steadily pursues the precedent of Wordsworth, in constituting himself a kind of chorus on the political drama of the day (a chorus, of course, in the Greek, not the Gaiety sense). This is yet another political volume, with a determinedly paradoxical title, since the poems it contains are perfervid for the Boers, our late valiant enemies, and the title inevitably reminds us a little of the Puritans who opposed the King strictly in the King's name, and marched against him with pike and drum solely to deliver his sacred Majesty from evil counsellors. If the title be a little humorous, one understands its adoption. Mr. Watson is rightly anxious to repudiate the charge of being

unpatriotic, to which he devotes his whole preface. Now the passions of the war are past history, it reads somewhat out of date. To be unpatriotic is to be Free Trader—or Protectionist, as you will. Nor was it ever, surely, true that

To follow Truth was yesterday
To England's heart the surest way.
Follow her now, and thou shalt share
An exile's fate, an exile's fare.

Is it possible that an infuriated country exiled Mr. Watson from "crushes," and cast him forth from five-o'clock tea?

But the poem's the thing. Again following Wordsworth, most of these protests against the late war are in sonnet form, which is also a form that suits Mr. Watson's poetic manner. He has done better work, we think, than anything here; but, on the other hand, few of the sonnets fall below a certain standard, and that standard is worthy and dignified. Most of them, let it be said, are fine and elevated rhetoric or eloquence, rather than absolute poetry; nor is this therefore a depreciation. It is a matter of aim, of adapting means to end. And when Poetry enters the political forum, descends into the marketplace, she must usually alter her weapons. Even Shakespeare does so in his historical plays, where the most famous passages are (as a rule) purely eloqu coastal. Other passages in these sonnets raise the doubt as to where eloquence ends and poetry begins. So in one of the finest sonnets:—

Oh, doubtless ye can trample and enchain,
Sow death and breathe out winter; but can ye
Persuade the destined bondsman he is free,
Or with a signal build the summer again?

Is there not poetry in these excellent lines? Or, if they be purely eloquence, are not some superb sonnets of Wordsworth or Milton just eloquence? Is it not rather the truth that impassioned eloquence passes into poetry; and still more, eloquence which conjoins passion with austerity? It is a question of the emotional power behind it; for intense emotion becomes poetry—nay, makes poetry. If, therefore (which we will not decide), this and other passages in Mr. Watson do not quite touch poetry, while similar passages in Wordsworth do, it is a matter of the passion behind the restraint of utterance, which is akin in both. And this is so much a matter of individual feeling that anything but a personal opinion is hardly possible. Dismissing, however, this vexed and vexatious question of what is or is not poetry, we may certainly say that the bulk of these poems keep an unusual level of dignified and artistic verse. Mr. Watson is sincere, he has technique, and the tact of accomplished taste. Above all, he has always dignity; he never says a word too much, though sometimes one may feel that there was no vehement impulse to say too much. Individual lines and passages rise above eloquence into unmistakable poetry, as in the sestet of the sonnet 'To One espousing Unpopular Truth':—

The sower soweth seed o'er vale and hill,
And long the folded life waits to be born;
Yet hath it never slept nor once been still:
And clouds and suns have served it night and morn;

The winds are of its secret council sworn;
And Time and nurturing Silence work its will.

That is serene and admirable poetry; and such touches are frequent. One descriptive

sonnet, in a different vein from the others, is throughout in this loftier region; and with it we may end our notice. It is called 'Melancholia':—

In the cold starlight, on the barren beach,
Where to the stones the rent sea-tresses clave,
I heard the long hiss of the backward wave
Down the steep shingle, and the hollow speech
Of murmurous cavern-lips, nor other breach
Of ancient silence. None was with me, save
Thoughts that were neither glad nor sweet nor brave,

But restless comrades, each the foe of each.
And I beheld the waters in their might
Writhe as a dragon by some great spell curbed
And foiled; and one lone sail; and over me
The everlasting taciturnity;
The august, inhospitable, inhuman night,
Glittering magnificently unperturbed.

The sestet, especially, has a certain spaciousness, and even augustness of diction, which only Mr. Watson among our younger writers could have compassed.

Izaak Walton and his Friends. By Stapleton Martin, Barrister-at-Law. (Chapman & Hall.)

OF Mr. Martin's book honesty obliges us to confess that, though there may doubtless have been good sport at its making, we have got little or none from its perusal. The author has, he tells us, written chiefly with a view to bring out the spiritual side of Walton's character, and in the hope that his pages "may not only instruct, but so enamour the reader that he may for himself 'rummage' Walton's writings." Success in such an aim would be laudable, but cannot be confidently expected from this desultory volume. Of the three mottoes on the title-page—the book, by the way, positively bristles with mottoes, which are not always assigned to the rightful authors—two appear to justify and commend the practice of promiscuous quotation; and not without good reason, seeing that the body of the work will be found mainly to consist of a veritable host of extracts *de omnibus rebus et quibusdam aliis*, from a motley crowd of authors of divers ages, climes, and classes. In a word, the book is "a thing of shreds and patches," and though, to judge by his preface, the author clearly hopes that he may be held to have "reanimated" Walton for the behoof of the twentieth-century reader, his pages will be searched in vain for any serious attempt at imaginative synthesis—any steady effort to combine the various elements of Walton's character, as they are reflected in his writings, into a living, concrete image of the man.

The best thing in the book, perhaps, is the chapter on the bibliography of 'The Complete Angler'; for Mr. Martin is himself not only a devout and learned Waltonian, but apparently a diligent and lucky collector as well, and, though he cannot be said absolutely to possess, is at least thoroughly possessed by, his subject. The longest chapter (xii., pp. 140–80), consisting of a series of brief biographical notes on twenty-six (!) prominent Churchmen with whom Walton enjoyed more or less familiar acquaintance, is also the worst. Such things are well enough in their proper place—as, for instance, in an annotated edition of the 'Lives'—but, coming, as they do here, in an unbroken succession, and composed, as they

mainly are, of dry and external details, they tend to oppress and disgust the reader. In Mr. Martin's note on Henry King, Bishop of Chichester, the subject of King's poetry is not so much as touched upon. True, the elegy on Donne is briefly referred to, because, appearing as it did in the 1633 edition of Donne's 'Poems' (which is believed to have been edited by Walton), it could not well have been overlooked; but how perverted a sense of the relative importance of things must he not have who passes by the tender plaints of 'The Surrender,' the lofty yet restrained passion of 'The Exequy,' the pensive moralizing of 'A Contemplation upon Flowers,' and the fine excess of the song beginning, "Tell me no more how fair she is!" in order to speak of the sermon preached by King at St. Paul's Cross on 'The Scandalous Report touching the supposed Apostasy of his father, John, Bishop of London, then lately deceased, and to tell us of the son's Low Church proclivities, of his monument in Chichester Cathedral, and "his portrait at Christ Church College, Oxford."

In one respect there exists a remarkable resemblance between the writer of this book and the subject of it. Mr. Martin, like honest Izaak, has, we gather, what in Scotland is called a *gao*—that is, a natural and instinctive relish—for a bishop. Whenever a cross trail tempts him momentarily aside from his main course, he appears uneasy until he has let slip some sagacious episcopal greyhound upon the quarry, run it down, and dispatched it out of hand. For him the bishop's dictum is decisive upon every question. Amongst the authorities here cited are Bishop Wordsworth, of Lincoln, on the perils of novel forms of prayer; Bishop Harvey Goodwin on the inconsistency of Ritualism; Bishop Westcott on the irrelevance of vivisection; and so on *ad infinitum*. At the heels, so to speak, of these leaders of the ecclesiastical pack comes a troop of deep-mouthed *Domini canes*—deacons and dignitaries and Doctors of Divinity—whose "gallant chiding" reverberates along Mr. Martin's quiet pages. Really, amidst such an assemblage of the nobler breeds, it almost seems as though worthy Izaak, like some "bob-tailed tike or trundle-tail" straying in amongst a kennel of stately mastiffs, were in danger of going under altogether! But, to have done with similes, let us see what view it is that Mr. Martin propounds of Walton's character on its spiritual side. "Walton," writes Mr. Martin, "was (to borrow a splendid phrase) a 'God-intoxicated man,' and to ignore this fact seems fatal to any right estimate of his character and life." Now here, it seems to us, we have a total misconception of Walton's real cast of mind or else a grave abuse of language. Izaak Walton was undoubtedly a man of earnest and sincere piety, but his religion, while ever cheerful, was none the less ever sober and sane. His faith was simple and unperplexed. There was nothing of the mystic, nothing of the visionary, about him. Reveries, ecstasies, and enthusiasms were, with him, neither habitual, nor even occasional, frames of mind. Such moods were never, as we say, in his line. Now let us listen for a moment to the words of one to whom the epithet "God-intoxi-

cated" may be said rightfully and with common consent to belong:—

"I am not out of my wits in this divine freedom, for God does not ride me as a horse, and guide me I know not whither, but converseth with me as a friend: I sport with the beasts of the earth; the lion licks my hand like a spaniel; the serpent sleeps upon my lap, and stings me not. I play with the fowls of heaven, and the birds of the air sit singing upon my fist.....

"He that is come hither, God hath taken him to be His own familiar friend; and though He speaks to others aloof off, in outward religions and parables, yet He leads this man by the hand, teaching him intelligible documents upon all the objects of His providence: speaks to him plainly in His own language, sweetly insinuates Himself and possesseth all his faculties, understanding, reason, and memory. This is the darling of God, and a prince among men, far above the dispensation of either miracle or prophet."

These are the words of one who was Izaak Walton's contemporary, Henry More the Platonist—of one whose soul "was inebriate and made drunken with the sweetness" of the beatific vision. But where, throughout the writings of tranquil Izaak, shall we find a rhapsody to match them? No; Henry More was God-intoxicated, if you will, and so was William Blake; Shelley, too, had his times and seasons of Divine intoxication—but Izaak Walton never. Perhaps, however, it is idle thus to labour the point; for though in his preface Mr. Martin applies the disputed epithet to Walton, whom elsewhere he declares to have been "saturated with religion and with theology from his youth up"; yet his reverence for the honest angler is by no means unmixed with criticism, as the following curious passage will testify:—

"Walton's views of heaven show that he had not gone very deeply into the distinction between it and paradise, and he seems to have believed, with certain Roman Catholic theologians, that 'perfectly cleansed souls pass at once to heaven.' His ideas also on the subject of our occupation in heaven are rather antiquated; he seemingly thought that its occupants would be engaged in perpetual singing, and in 'sweeping idle harps before a throne.'"

The italics are ours. Mr. Martin provokingly omits to state what the up-to-date ideas "on the subject of our occupation in heaven" precisely are. Elsewhere, as when he comes to deal with Sir Leslie Stephen's critical essay on Donne, and, again, in his strictures on the "Winchester" edition of 'The Complete Angler,' Mr. Martin suffers himself to fall into the same "superior" and somewhat supercilious attitude. This is unwise, for surely nothing could be more alien to the genial *bonhomie* of Walton than the pose of "superiority."

Where the writer's intentions are worthy, the task of fault-finding is never an agreeable one to the critic. That there are blots in Mr. Martin's work, other than those indicated above, is unluckily true. But the motives that prompted him to write were innocent and laudable, and it is therefore pleasant to be able honestly to commend his book to a numerous and highly respectable class of readers. With all its faults, his volume is one that may fitly find a place in the book-table of every parson and on the shelf of every parochial library in England. It is well calculated to revive and foster sentiments of reverence for the

sterner virtues, and of admiration for the milder graces, of the episcopacy—sentiments which, from causes into which we must be pardoned ("Monsieur, excusez-moi!") for declining to enter, are not, it is to be feared, so rife in our own day as they were in the days of Walton. It is finely printed, embellished with many illustrations, and enriched with a selection from the verses of Cotton, Donne, Herbert, Wotton, Walton himself, and others—"old-fashioned poetry, but choicely good," which, though somewhat inaccurately printed, may be understood without much difficulty and studied with delight. To the clergy, then, all and sundry, we say, "Buy Mr. Martin's book." And if to any one amongst them it should prove the occasion of his renewing acquaintance with the 'Lives' and 'The Complete Angler,' he will (he may depend upon it) have no reason to repent of the modest expenditure involved in the purchase.

NEW NOVELS.

Katharine Frensham. By Beatrice Harraden. (Blackwood & Sons.)

A LASTING affection for a story called 'Ships that Pass in the Night' may be a reader's misfortune, but is certainly neither his nor Miss Harraden's fault. But it does obscure the merits of some of her other stories. This one is a study in temperaments not altogether well realized. We have a man afflicted with too tender a conscience, too sensitive a nature, and too slender a power of expression, restored to happiness and a balanced mind through the sympathy and devotion of the woman who gives her name to the story. Thornton, as he is called, is a distinguished man of science, though the true scientific attitude and nature do not seem well suggested. An unsympathetic and exacting wife has from the outset of their union wrecked his peace of mind and his career, and even helped to spoil the affectionate relations between the father and his boy. Thornton is represented as being of so unselfish and chivalrous a nature that he finds it impossible to take his courage in both hands and end this distressing tyranny. But at length (and on this everything is supposed to turn) he in a dream, in his study, speaks his mind, and she, also in a dream, in an upper chamber, becomes suddenly conscious of the true state of his feelings towards her. The horror of this telepathic revelation kills her. The situation is not easy of acceptance. Apart from that, its effect on the nature of such a woman as she is made out to be is rather incredible. A something far-fetched and laboured about much of the plot and circumstance is a contrast to the air of spontaneity and ease of 'Ships that Pass in the Night.' The influence of the good heroine almost immediately sets in, but she is not permitted to restore the sufferer wholly till the end. Remorse, reserve, and a poorly imagined female evil genius stand between the pair, whose respective "auras," as we are told with wearisome frequency, are an excellent match. A want of simplicity and too much iteration in the dialogue and sentiment are very visible. To like the perfect woman nobly planned (before whom everybody in a book falls in worship) is perhaps

always a little difficult. A great part of the action of the story passes in Norway, and so we get some pleasant descriptions of the manners and customs of the country. A very vivacious old Danish governess is much to the fore throughout.

The Squire. By E. L. Haverfield. (Allen.)

STONILAND, the Cranford of the present story, is on the Suffolk border, and the author, who has again given us a finished picture of rustic village life, has spent some pains in reproducing the East-Anglian dialect. We confess to a doubt of her complete success, though it is difficult to judge fairly in such a matter, but the local characteristics are otherwise faithfully reproduced. The gossip over the front gates of respectability is very good, and the rather hard and suspicious peasant is well hit off. The story is concerned with the efforts of a masterful young squire from India to reform the shiftless habits of a colony of gipsies in the village, and the bad blood which his activity produces. The characterization of the protagonists is incisive, and the contrast between the unworthy minx to whom the squire has in his salad days engaged himself and the fair and wise lady who becomes his wife, after dominating the action of Stoniland annals for a space, is effective.

Old Squire. By B. K. Benson. (Macmillan & Co.)

'OLD SQUIRE' is a curious specimen of a novel, or (as the author calls it) a romance. It is an historical account of certain events in the American Civil War, with two negroes introduced by way of relief, sometimes comic, sometimes serious. There is also an Irishman, who appears to be merely comic. One girl is mentioned and is allowed to say a few lines, and there are brief allusions to her love affairs. The last chapter contains the bald statement that she was married on a certain day, and then the author turns at once to what really interests him—marches, dispositions of brigades and guns, and a battle. As a rule only students of military history are fascinated by bald details of small operations. But the book mainly consists of this sort of information, and even with the help of three maps the unprofessional reader may fail to understand the plan of campaign. The negroes converse in a dialect which one spells out with difficulty, and sometimes cannot construe.

The Evil Eye. By Daniell Woodroffe (Mrs. J. C. Woods). (Heinemann.)

MRS. WOODS's latest subject is not pleasant or attractive, and she lacks skill in dealing with it. The heroine is an absolutely unprincipled young woman, formerly connected with the stage, and the unmarried mother of a little girl. She induces a Maltese doctor to marry her, and on arriving in the island becomes an object of attraction to all the idle soldiers and other young men, who know well enough that she is not a lady, but are amused by her readiness to flirt with all comers. This episode in her life is finally put a stop to by the jealousy of another vulgar woman, who discovers the secret of her former life, and

informs the doctor and the island of the facts of the case. She finally leaves the island by the help of one of her admirers, whose brother—a more vehement admirer—has just shot himself in mad fury at the thought of another man being preferred to himself in her affections. The evil eye with which the young woman is credited has really little to do with the turn of events, though it occasions a considerable amount of talk and servant-worry. The redeeming feature in the heroine's character—her affection for her stepdaughter—is too highly painted to be natural, and there are one or two sentences which are as disagreeable as they are unnecessary. Such powers as Mrs. Woods has previously shown herself to possess are ill spent on such a woman and so poor a story.

The Beaten Path. By Richard L. Makin. (New York, the Macmillan Company.)

THIS is a long American novel, which is concerned with life in an American manufacturing town. It has for motto the following lines from Carlyle's 'Past and Present': "This that they call Organizing of Labour is, if well understood, the Problem of the whole Future for all who will in future pretend to govern men." The book contains well over 500 pages of small type, and compressed to half that length would have been more effective. The author's name is new to the reviewer, and the book reads like a first effort. It is by no means devoid of merit, and, indeed, shows a real feeling for the portrayal of human character through the medium of fiction. But, if the writer would address a large audience, he must learn thoroughly the arts of pruning, selection, and compression. There is very little in this story that is in itself worthless, but there is much that does not really pertain to it, and therefore is a blot upon it.

The Log of a Cowboy. By Andy Adams. (Constable & Co.)

THIS book bears about it all the marks of being what is called a document—a record of actual experience, rather than a work of imagination. A good deal of work of this sort has recently been published in the form associated with fiction, and is welcomed, one fancies, as a relief from the broad stream of ineffective, mediocre stuff which appears under that name. 'The Log of a Cowboy' tells the story day by day of a trip with cattle, several thousand strong, from Texas, through Arkansas and Wyoming, to the Blackfoot Agency in Montana in the year 1882. The long journey was full of adventure, which is set forth in crisp, straightforward style, and forms very interesting reading. But the book is more than interesting and amusing; it is a compact and truthful picture of an important phase of American life, which can no longer be watched, for the reason that all the essential conditions have changed during the last twenty years. The reviewer has known many cowboys of the period dealt with in this book, and can vouch for the fidelity of their presentation here. The book is not burdened—as is nearly all the fiction of the Far West—with exaggerated accounts of

cowboys' dissipation. We get incidental glimpses of this incidental feature of their lives, but are mainly concerned with the strenuous workaday life of the saddle and the camp, of sudden difficulties ably surmounted, of swift dangers bravely and coolly overcome. There are some amusing camp-fire stories. The chapter called 'The Republican' is the best account of a prairie racing swindle that has been published for some time, and there is hardly a chapter in the book which does not contain at least one good story.

Barbara Winslow: Rebel. By Beth Ellis. (Blackwood & Sons.)

THIS is a spirited story of the days of Monmouth and the Rebellion. The adventures and vicissitudes that crowd the path of the fair Mistress Barbara, her brother, and her lovers are told with vigour and decision. The lady is no tame dove, but one who can hold her own—and a rapier besides—with any man, yet has, in spite of high courage and resolve, a woman's heart. In hours of ease she exercises her feminine charm and love of coquetry as prettily as her gentler sisters. The soldiers of the king and the rebel troops are often at close quarters and in furious mood. More than one good fight grows out of such meetings. Judge Jeffreys is to the fore in the story, and appears to have made a strong appeal to the author's imagination. Here, too, the course of true lovers is as chequered as it is sincere and in keeping with the manners of the time.

Over the Barriers. By "Alien." (Isbister & Co.)

UPON the outer cover of this book the publishers assert that

"'Alien' is already well known as a novelist of unusual strength, but hitherto she has occupied herself chiefly with themes from the life in Australia which she knows so well. The scene of this story, however, is laid in Hampshire, on the banks of the Avon and Stour."

In a story of this description the scene might just as well be laid on the banks of the Ganges or the Seine. There is no attempt at characterization or local colour. We have instead an overdose of sentiment. It is a story about an old miser, a middle-aged professor, a young curate, a theatrical female villain, and a girl child. The girl child quotes 'Porphyria's Lover' with reference to her own belauded golden hair, and talks and behaves in a manner which holds no attractions whatever for us.

Uther and Igraine. By Warwick Deeping. (Graut Richards.)

WE do not know if this is a first book, but we heartily congratulate the author on a work of much promise. Starting with what we still feel was a justifiable prejudice against the book, alike for cover and title, we read it through with interest and pleasure. But it is not well for an author to excite prejudice against himself, and we must warn him that such armour as appears in E. C.'s design never existed or could have existed, and expostulate with him on the choice of names with a history to them for his title, since he gains nothing by their use with those ignorant of the

Arthurian romances, and loses much with those who know them—all, in fact, since the atmosphere the author requires is destroyed at a blow. Romances of the class of 'Uther and Igraine' belong to the school derived by Mr. Maurice Hewlett from William Morris, and such writers might remember the especial care Morris took to introduce no discordant note in his work: no historical names, not even those of romance heroes, no places within geographical ken. Even when he used an old romance theme he altered names and incidents till the story was hardly recognizable. The reader resents the rationalizing of Malory, where he would accept the story otherwise. Igraine is perhaps unconsciously too much influenced by Maeterlinck for this class of romance, which rather demands a heroine like that of 'The Water of the Wondrous Isles,' but she is very good. We hope in due time to get more and better work from the author.

PROBLEMS OF THE EMPIRE.

MR. EDWARD ARNOLD has sent us a reprint, with notes and some additions, of Mr. L. S. Amery's 'The Problem of the British Army,' which is a republication of his letters in the *Times*. We praised both volumes of Mr. Amery's 'Times History of the War,' and welcome the reprint of his able articles, which are now confirmed by foot-notes quoting in support the evidence of our best-known generals before the War Commission, and by appendixes giving fuller quotations. Some of these, however, reveal a different view from that of Mr. Amery. Our author, for example, shares the opinion of Lord Esher in favour of an imitation for the War Office of the Admiralty organization; but he very properly gives in the appendix a full quotation of the opinion expressed by Lord Roberts, which is somewhat different and, in our view, sounder. While, however, Mr. Amery has quoted freely from the evidence before the Royal Commission, he tells us in the preface that the later volumes of the 'Times History' will contain his own War Commission, inasmuch as he has based them "on a mass of evidence fully as large and in some respects more varied than that given before the Commission." Our own opinion is that the evidence before the Commission is good enough, but that what is needed is a collation of that evidence by some person or group of persons less afraid of responsibility than the Commission very naturally have shown themselves. We commend Mr. Amery's volume to the public, although we are not with him as regards the future shape of the War Office and higher command.

Messrs. Blackwood & Sons publish *The African Colony: Studies in the Reconstruction*, by John Buchan. This volume contains an immense amount of careful work, but we do not ourselves find it interesting as a whole. The author, for example, discusses at considerable length the most difficult native question, and writes in regard to it with unusual fairness all round, although there are many points in which we differ. But the suggestion made by him that there are many who would "segregate the natives in a separate territory" hardly hits the proposals which are made by friends of the natives in this country for the creation of large reserves, and the term "segregate" suggests that it is not intended that the natives should leave their reserves if they please to work outside. This is, however, an essential part of the suggestion, which, it is thought by many who point to the example of existing reservations, would successfully meet the labour difficulty.

The author quotes, apparently with approval, Mr. Mackenzie's excellent expression against "battering down the hatches" on any portion of the South African community. In other words, he approves the principle that there should be no race bar. But in other portions of his native chapter he sets up or perpetuates some forms of the permanent race bar. When, towards the end of his book, he comes to the interesting discussion of the future army in South Africa, he begins by using language which appears to constitute a defence of the view of Mr. Amery, stated in his articles noticed by us, and one thinks that Mr. Buchan is about to support the scheme which the Government put forward and promptly abandoned in the debate on the Indian Budget in the present year. When we reach the latter pages of his chapter we find that his proposal is a different one. He suggests that there should be a combined management of a South African corps between the Home Government and the Colonial Government; but the details would be extremely difficult to work out. Mr. Seddon's scheme, which was contained in an Act of the New Zealand Parliament, was, we think, more profitable, but even that has been allowed to be a dead letter. Mr. Buchan's suggestions, however, are well worth consideration, and these pages constitute the part of his book which is most fruitful, for they will make readers think. The author is modest, and admits that the greater part of his book is highly controversial, while he tells us that it is presented with much hesitation.

SHORT STORIES.

Odd Craft. By W. W. Jacobs. (Newnes.)—Mr. Jacobs belongs to the small band of fiction-writers whose sole avowed aim is to make their readers laugh. Hence his books are welcomed with gratitude by a large circle, for the public long since decided that the writer who can provoke laughter deserves well of his readers. This volume contains fourteen stories and sixteen illustrations. The pictures are tolerably comic, and the stories are all comic. There is not the real humour in them that we have found in the best of Mr. Jacobs's work, but they are comic. The book should not be read at a sitting, but rather in half a dozen or a dozen short sittings. There is at least one chuckle in each of the stories, but in other respects also there is a certain sameness about them, which, if one reads the book straight through, may be found wearisome. The characters dealt with are by no means all sailors, deep-water men, or "coasters." Mr. Jacobs has evolved a type of rustic out of his humorous inner consciousness—a rustic who never was on hill or dale, it may be, but who is none the less for that a quaint and amusing figure. Mr. Jacobs is not a realist or a romancer, he is not an analyst or an idealist; he is a joker, and in his own line a clever workman.

Sea-Wrack. By Frank T. Bullen. (Smith, Elder & Co.)—This volume contains nine illustrations and five-and-twenty sketches, none of which could fairly be dignified by the name of essay, and few of which can properly be called stories. They are scrappy oddments of journalistic work, and one cannot altogether rejoice in the extreme of thriftiness which has preserved them for issue between book-covers. One thing binds these oddments together—they all have some connexion with the sea. The author is not without qualification as a writer of fiction; he has a tolerably rich fund of material to work upon. But his fondness for sermonizing, for delivering himself pompously of the most hoary kinds of moral platitudes, has been his undoing in the present volume. It is irritating to find the crudest of sentimental admonitions to good

conduct, the most trite and commonplace of copybook maxims, put forward under the guise of fiction in a book apparently intended for grown-up readers. It is annoying, too, to find an author pompously discussing his own position as a popular writer, in the course of what purports to be a story:—

"Amidst the universal chorus of praise which my first attempt at book-writing—'The Cruise of the Cachalot'—received, nothing gave me such deep satisfaction," &c.

This is one of many such references. Where the author has a little and somewhat amusing story to tell, as in 'Martha, the Cook-General,' he is very readable; but where, as in most of these sketches, he aims either at descriptive "fine" writing or the moralizings of the religious revivalist, he is apt to grow tiresome and commonplace.

Fabulous Fancies. By W. B. Maxwell. (Grant Richards.)—These short stories are very unequal. All are facile, most are marked by a superficial cleverness, some are almost unbearably crude—e.g., 'Mentone Mary' and 'The Tame Cat'—while three or four are so good that the reader is puzzled to account for the very mixed company in which they appear. 'Ugly Face' is a capital dog story, though the language is unnecessarily violent at times, a recurrent fault throughout the volume. 'The Fairy Heliotrope' and 'Do Look at Me' are likely to please, but the best tale, to our thinking, is that called 'A Chance for All of Us.' With more distinction of style, it might not unfairly have been compared to some of Maupassant's short stories. The farmer's plain daughter, her sister Kate "the desired," the gigantic shipwrecked Swede, and the minor characters are all alike convincingly true to life, while the action has something of the elemental march which Maupassant knew so well how to impart to his miniature masterpieces. For the rest, Mr. Maxwell produces the impression of having invited the public more often to an exhibition of building materials than to view the finished edifice itself.

THE FISCAL CONTROVERSY.

Elements of the Fiscal Problem, by Mr. Chiozza Money (P. S. King), is a powerful volume on the Free Trade side. It contains the actual words of Mr. Chamberlain's utterance at Glasgow, to which we alluded in reviewing Mr. Claremont's book last week; and Mr. Money has discovered the original of the passage in a question put by Prof. Ashley in a book on the tariff problem.

Under Prof. Ashley's name comes, through Messrs. Longman, *British Industries*, a most useful volume, as special articles on iron, steel, cotton, woollen and worsted, and so forth, are of high value. They are by thoroughly competent men, with perhaps some little leaning, at all events in some cases, towards the Protectionist side; but there is little or no Protection in the volume. At Cairo there are two universities aided by the State, one of which teaches that the earth is flat and that the sun goes round it, and the other the exact opposite. We trust that economic science in this country is not going to fall into that position. Prof. Ashley, as Professor of Commerce in the University of Birmingham, may be tempted to teach the doctrines popular with the majority in his present city, as in his former home at Boston.

Another volume of essays on special industries comes to us from the Free Trade side, and is edited by Mr. Harold Cox, and published by Mr. Fisher Unwin, under the title *British Industries under Free Trade: Essays by Experts*. The volume is mainly of a different kind from that edited by Mr. H. W. Massingham, and lately reviewed by

us; but there was one chapter in Mr. Massingham's more general book, namely that on sugar, by Mr. Lough, M.P., which was similar to the special essays contained in the present volume. It is a noteworthy fact that a good many of the essays are from the same gentlemen who contribute to Prof. Ashley's volume. The first chapter, on the cotton industry, is similar to a lecture on the subject, by the same author, in Prof. Ashley's book. The same is the case with the essays in the two volumes on the linen industry by Sir Lloyd Patterson. Linen is the subject of the volume now before us. More industries are treated in the volume edited by Mr. Harold Cox than in Prof. Ashley's. On the other hand, our railway system, which forms a feature of Prof. Ashley's volume, is not treated in so much detail in Mr. Cox's. It is, indeed, part of the object of the professor's volume to show how greatly British trade is handicapped by the high railway rates which prevail in Great Britain.

CELTIC LITERATURE.

Cymdeithas Llen Cymru.—I. *Carolau Richard Hughes*. II. *Hen Gerddi Gwleidyddol (1588-1660)*. III. *Hen Ganiadau Serch*. IV. *Hanes-Gerddi Cymreig*. (Cardiff, printed for the Society by W. Lewis.)—There is something exquisitely select and esoteric about "Cymdeithas Llen Cymru"—a Welsh literature society, consisting of only six members, whose identity is carefully concealed from the public. Moreover, the limited issue of its privately printed series of anonymously edited publications—ranging so far from forty-five to two hundred copies of each number—must result in causing sets of these booklets to be much sought after by Welsh bibliophiles as some of the rarest of the modern productions of the Welsh press. The object of the series seems to be to print specimens, hitherto for the most part unpublished, of the earlier lyric or ballad poetry of Wales, as distinct from the more abundant strict-metre and alliterative productions, which alone find a place in collections of older Welsh poetry. Imbedded in the mediæval prose romances there are found, however, fragments of a kind of lyric verse, such as the rhyming triplet or *triban*, though of a much more primitive character than anything represented in this series. But the official bards, from Dafydd ap Gwilym downwards, cultivated stricter metres, to the almost total exclusion of the older forms, except perhaps in those parts of Wales which were dominated by Norman influence. In the Tudor period educated and travelled Welshmen, acquainted with the ballad and carol poetry of England, seem to have introduced its freer measures into Wales, where they soon became popular, especially on account of their greater adaptability for religious instruction. Archdeacon Prys's Psalter and Vicar Pritchard's homely quatrains on moral and religious subjects furnish the best illustrations of the early use of the more modern forms of free metres in Welsh poetry. The specimens given in the present series are, on the other hand, chiefly of a secular character, the work of unknown or forgotten versifiers, probably outside the ranks of the official bards. The first number contains some of the earliest free-metre love-songs in the Welsh language, the work of a Carnarvonshire man, one "Dic Hughes, Equeyry to Queen Elizabeth"; while a collection of similar songs, mostly by South Wales poets, of uncertain dates, is given in the third number. No. 2 is devoted to a selection of political ballads by different authors, illustrating, for the most part, the clash of feeling and of interests in Wales during the Civil War and the Commonwealth period. One, however, belongs to an earlier date, and celebrates the delivery of Britain from

the Spanish Armada. Ballads of another type are represented in the fourth number; these are founded on well-known mediæval fabliaux—stories from the 'Gesta Romanorum' and similar material being in several instances taken direct from the original sources, in others through the medium of an English version. One, 'Y Blotyn Du,' which must have been written about three hundred years ago, is still popular, and continues to find ready sale at Welsh fairs. The English parallels include such old songs as 'The Gentlemen of Thracia,' 'The Wanton Wife of Bath,' and 'The Pennyworth of Wit.' In the brief but admirable editorial notes the origin and development of each story are traced, and references are added to all the known English versions as well as to Welsh variants of each ballad. The notes and introductions in the other numbers also are all that could be wished, and are models of judicious editing. These dainty booklets, neatly printed on hand-made paper at Cardiff, average some fifty pages of small quarto, and "only a sufficient number of each is printed to supply the six members of the Society and the subscribers." We trust that the series will be continued so as to include further samples of the older inedited literature of the Welsh peasantry.

FRENCH BOOKS.

Études Critiques. Par J. Bédier. (Paris, Armand Colin.)—The overstocked market of intellectual ability leads men to occupy ever wider fields of labour, and to follow minute fashions in cultivating them. The erudite work which would once have been confined to dead languages and the really classic authors is nowadays expended upon a contemporary or on a writer who stands on the lower slopes of Parnassus. The comparison and criticism of codices which would be appropriate to Sophocles are applied to a poet dead a hundred years or so; and the care with which men formerly studied the itinerary of Hadrian they now expend on the itinerary of a Chateaubriand. The present 'Études Critiques' of M. Bédier—already known to the world by his two volumes on the 'Fabliaux'—are written on this principle of exact and minute scholarship. It would not be true to say that they are superfluous; no honest labour can well be that. But the gain is not great in proportion to the pains expended. M. Bédier makes some emendations and certain restorations in the text of D'Aubigné's 'Tragiques.' He establishes the critical text or *locus classicus* for the 'Entretien de Pascal avec M. de Saci.' That discourse, wherein Pascal defends Epictetus and Montaigne, is of very great interest. Pascal's name must always be an echo and a light to liberal Catholicism, and liberal Catholicism is a growth which is constantly being rooted up by the orthodox Church, and for ever springing up again. M. Bédier's critical text supplies very little that we had not before. Some of the editions of this discourse lend more prominence in the discussion to Pascal's interlocutor, some less. M. Bédier has eliminated De Saci in great measure. Pascal himself remains as before. Another article gives a hitherto unrecognized fragment of André Chénier. The verses themselves, which are addressed to Miss Cosway, have hitherto been ascribed to Niemcewicz, a Polish poet and a friend of André Chénier. So long as they were supposed to be Niemcewicz's no merit was discovered in them. They are far from despicable. But that is not saying that they would through their own excellence claim immortality. Dozens of fluent poets have written such complimentary verses and forgotten them; and though we think that M. Bédier is undoubtedly right in ascribing the lines to Chénier, it is still questionable whether, if

André were alive, he would not rather see them consigned to oblivion. The last of M. Bédier's studies is by far the most interesting. It is an exposure, which lacks not of cruelty, of the verity which underlies Chateaubriand's account of his travels in America. "Tout Français," Daudet has said, "est un peu de Tarascon." If that be a reproach, we ought to set against it that nowhere does "tout Français" find such severe critics as in the members of his own nation. Chateaubriand, when his descriptions and his memoirs have been passed through M. Bédier's sieve, does appear a good deal like Daudet's and Tarascon's hero. Whoever recalls the claims of some of Chateaubriand's American tales—how 'Atala,' for instance, was written in the wigwam of an Indian—how in his 'Itinerary,' and again, long after, in his 'Mémoires d'Outre-Tombe,' the author of the 'Génie du Christianisme' speaks of his adventures and journeys into the New World, not only of all he did, but also all he meant to do—is irresistibly reminded of Tartarin returned from his lion hunt, "Figurez-vous qu'une nuit en pleine Sahara." In the first place Chateaubriand, as he himself tells us, set out with a belief (wholly *tartarin-esque*) that he was going to discover a sub-Polar route from the Atlantic to Behring's Straits. He appears to have made no preparations, material or by study, for the mighty task; and when he had had a conversation with "a M. Swift," of Albany, he quietly abandoned his enterprise. But only to undertake fresh ones—so he and his biographers, following his accounts, would have us suppose. After some weeks in the parts of the continent which were then civilized, he is discovered visiting Niagara, passing on to the Canadian lakes, going with trappers and traders down the Ohio, navigating the Mississippi (Meschacébé as he spells it) as far as Natchez, journeying in the Florida of those days, dwelling in Indian villages, studying Indian manners and customs, and, finally, making his way through some five thousand miles of difficult and uncultivated country back to civilized America once more. Chateaubriand did not allow himself the luxury of dates—wisely. But M. Bédier has, with rare industry, brought the whole history under control. The time, it appears, which Chateaubriand took to perform that mighty expedition—such in those days it was—was five months; thrice that time would not have sufficed.

In a second part of this article M. Bédier has exposed the literary sources from which the traveller conveyed his supposed first-hand information. They are chiefly Charlevoix's 'Histoire de la Nouvelle France'; Bartram's 'Travels through North and South Carolina,' &c.; Carver's 'Travels in the Interior Parts of America'; and a French history of the United States. By parallel columns the essayist explodes in a convincing manner the notion that Chateaubriand saw all that he recounts, if, indeed, he saw a tenth part thereof. But, after all, Chateaubriand wrote at the opening of the romantic movement, and in those days men thought it poor-spirited to aim at truth.

The Librairie Hachette & Cie. publish a book on the past, present, and possible future of the Chinese army, by General Frey, under the title *L'Armée Chinoise*. The apparent object of the volume is to lead China and Russia to see that it would be wise to entrust the organization of a modern Chinese army (in the name of the integrity of China) to France. Reasons are supplied why some one must be charged with the task, and why the French are the natural selection.

OUR LIBRARY TABLE.

The Path of Empire, by Mr. George Lynch (Duckworth & Co.), is interesting and valuable. The path is the Russian railway to Dalny and Port Arthur, followed backward from Japan to Moscow. Mr. Lynch is a brilliant descriptive writer of the George W. Stevens school, as all know who read him in the newspapers, and no one has given so admirable a picture of Russian activity in the China war. Our boasts of the rise of Hong Kong are feeble by the side of the account of the growth of Dalny. There are in this book a few small contradictions, due to haste; and a good deal of rather weak construction of sentences may also be discovered in Mr. Lynch's work, but it is good work. It is not at all true that the Russian flag, once hoisted, is never hauled down, as Mr. Lynch seems to think—witness the handing back to China of the long-occupied Yarkand and Kashgar. Moreover, there are those living who can remember the Russian occupation—as friends, it is true—of Constantinople itself.

In view of the difficulty of writing anything fresh about Sagalien it is a strange fact indeed that a second book upon it reached us almost at the same time as that of M. Paul Labbé, which we noticed last week. Mr. Charles Hawes, who is responsible for *In the Uttermost East: an Account of Investigations among the Natives and Russian Convicts of the Island of Sakhalin*, adds in his title a reference to travel in Korea, Siberia, and Manchuria, but, with the exception of a few pleasant pages on Korea, he has virtually nothing to say that matters upon those other topics. In dealing with Sagalien he mentions M. Paul Labbé as his friend, and, the subjects for treatment being limited, he presents, though more fully and in our own tongue, very much the same facts with which that writer has dealt. Mr. Hawes went to Sagalien to study the convict system, and his investigations into the habits of the natives were, he admits, only to cover his real purpose. The results are the same as those which have been attained by the previous observers who have written truthfully. The book, which is published by Messrs. Harper & Brothers, is plentifully and excellently illustrated from photographs, and only two of them are exactly the same as M. Labbé's. The account of the curious bear feast is the same as his, but the photographs of it are rather more numerous, and on the whole better.

MR. GALLICHAN has chosen in *Seville* an excellent subject for his contribution to the "Mediæval Town Series" of Messrs. Dent. Not only is the theme of absorbing interest, but also the local historians are for Spain of unusual excellence. Such a book as the 'Anales Eclesiásticos y Seculares' of Ortiz de Zuñiga supplies a compiler with a mass of materials at no cost to himself. Unfortunately Mr. Gallichan has attempted too much in the endeavour to combine a guide-book and a history in a small volume of little over 250 pages. The chapters devoted to the painters of Seville are by the writer's wife, and are the most readable in the book; but the treatment of 'The Literary Associations of the City' is inadequate, and its once famous printing presses are dismissed in ten lines.

From my Window in Chelsea. By Ella Fuller-Maitland. (Smith & Elder.)—We hope this dainty little book will tempt many buyers this Christmas season. Mrs. Fuller-Maitland is too well known to need our commendation, and although she is hardly at her best (except in the verse) in this volume, this brief account of "things seen" has the freshness of outlook and delicacy of phrase which we are accustomed to expect from her. Her most valuable characteristic is a good taste which is never the mere servant of convention; for instance,

the following precept as to the best way of treating a jerry-built villa:—

"Leave the old furniture severely alone—lock the old china up. The one and only plan in such a predicament is to go in for the cleanliness that is next to godliness—to be spick and span, not æsthetic, nor picturesque. The jerry-built house must remain a villa to the bitter end—let it keep to its white paint, to its white chintz, and find its glory in whatever is reminiscent of soap and water. Turn its defects into its quality—brand-newness—and give it a just-out-of-the-wash-tub look."

To one statement in this book we demur: "It is not possible to over-feed a cat." We think our tom, lazy, luxurious, obese, who has just had breakfast with us, is a shining example to the contrary.

MR. ALFRED CHICHELE PLOWDEN has chosen for his autobiography of a police magistrate the title of *Grain or Chaff?* (Fisher Unwin.) Severe critics may feel disposed to suggest as an alternative 'Bread or Dough?' Mr. Plowden's reflections upon capital punishment and the vice of intemperance are well meant, and do credit to his feelings as a humane and discriminating administrator of justice. But they approach the commonplace, except when he makes practical suggestions as to the amendment of Acts of Parliament. His earlier experiences at Westminster School and at Brasenose are pretty much those of most youths who are blessed with high spirits and not over-addicted to their classics. Similarly his stories of the Oxford circuit, though not altogether without interest, attain no higher level than many barristers of his standing could reach if they took the trouble to commit their reminiscences to print. He is happiest, perhaps, in his sketches of individuals, such as Mr. Finlason, the able law reporter of the *Times*; Mr. J. O. Griffiths, who succeeded as junior to Huddleston, but failed as a leader; and the irascible Mr. J. J. Powell, who died as a county-court judge. His recollections of the Tichborne case lack freshness, however, though he was interposed as a witness by Mr. Hawkins, Q.C., in order to controvert the notorious Jean Luie; and the murder trials in which he appeared for the defence are much like other murder trials. Mr. Plowden has enjoyed the unusual experience of seeing his obituary in the newspapers under the heading 'Death of a Promising Barrister,' but it was hardly worth recording that he suffered many falls while endeavouring to become master of the bicycle. Many people do. Altogether Mr. Plowden's autobiography, though reflecting a useful career, does not contain very much that the reader can carry away with him. We get, however, a totally new idea of James II. from a pretty story which sets forth how he used to release one of Mr. Plowden's ancestresses, aged four, who had been born in the exiled Court of St. Germain. When she had been shut up for being naughty, she would tap at the window until she had attracted his attention, and exclaim, "Ah! sire, send for me." The petition was seldom refused.

The Wingless Psyche. By Morley Roberts. (Elkin Mathews.)—Mr. Morley Roberts has hitherto been known—and widely known—as a popular novelist. But in this modest little volume (modest as regards size, no less than in a certain unassumingness in style) he appears as an essayist. It is the old style of essay, not the set treatise on a given theme which is modernly called an essay, and resembles rather a brief pamphlet or a long article. It is the essay of which Hunt, Hazlitt, and Lamb were the surviving apostles in the last century; the divagating, unmethodical paper, using its proclaimed theme as a starting-point for pleasant-tempered irresponsible reflections. It is the essay as Montaigne may be said to have originated it, setting out from its subject as from an inn, with purpose of an entertaining ramble, but no more purposeful

purpose to burden one's enjoyment by the way. In these days of stress, when writers think it necessary to feign the virtue of an object if they have not one, there are few with leisure of time or temperament for this old-world form of essay; and therefore we welcome it as at least a pleasant exception in kind, the last thing one expects from a busy novelist, a modern of the moderns in the art of filling the popular mouth with the popular provender.

Mr. Roberts himself suggests that remark in his final essay 'On Writing for a Living,' where he laments as one tied to produce not that which he would, but that which he may; and evidently this book is a reaction from profitable taskwork. It professes to be the fruit of a holiday at a spot on the Sussex coast thinly disguised as "Shoreleigh"; and plainly he has said to himself: "I will for once write what pleases me, not what I know will please others." He has taken a literary, no less than a bodily, vacation; and this is the outcome of it. That is what gives the essays attractiveness: their air of mental holiday, their frank laziness, the communicative setting-down of the drifting mental currents as they wander at will. The style is neat, clear, and unaffected, but without special felicity or originality. The matter is as the style: most educated men of average literary bent have been conscious of similar thoughts in similar circumstances—they are not particularly subtle or novel. Yet withal they are readable with pleasure, if you are in the holiday and unexacting mood of the writer. "As in water face answereth to face, so the heart of man to man," said the writer in Proverbs; and he knew. If a cultivated and intelligent man with a practised pen records intimately and unostentatiously his veritable musings and emotions, while for a time he is free of care and his lines are cast in pleasant, quiet places, he will find others to read them with sympathy and a gentle interest. If it be no more than the reverberation of sentiment which expresses itself in "I have often thought or felt that myself," it yet pleases. And this is just the placid pleasure afforded by Mr. Roberts's chatty, devious essays. So, after the day's ramble, your vacation comrade might talk in the inn, over a pipe and a glass, passing from topic to topic. They are full of well-expressed thoughts, which hold your attention without surprising you. As for instance:—

"A plant that is even withering can hardly desire its time of tenderness again. I would not pass through the terrible years that lie behind me for immortality and a god-ship. If I was quite a commonplace child, then children are supremely miserable. I went through unutterable religious tortures; I cursed God and was afraid; I had horrible dreams and suffered the infliction of an invisible presence.I would not pass my life over again, and have no wish to be restored."

That interests; for it is true that childhood is not always the blameless Eden which men delight to conceive it. Yet the passage is not strikingly novel. So the essays proceed, cultivated and vagrant, touching the surface of many things, with thought which is not deep, and sentiment which keeps well above the springs of tears. And from such strolling papers, written in a mood shifting as the curls of tobacco-smoke, what more should the reader ask?

WE notice *Recollections of the Rev. Peter Young*, edited by his Daughter, with Preface by the Lord Bishop of Lincoln (Grimsby, A. Gait), though it is only a pamphlet, because it is of unusual interest. Among the disheartening events which led to his religious unsettlement, Newman in the 'Apologia' specifies "Young's rejection when offering himself for Orders." Of the candidate thus rejected, who died recently at a great age, this is a brief memoir. The Rev. Peter Young was probably the last of the old Tractarians,

lone survivor of the undergraduates who devoured the Tracts as they appeared, frequented the Oriel Common Room tea-parties, received the electric shock of Newman's teaching at St. Mary's. While Keble's curate, Young was refused priest's orders by Bishop Sumner, as being unable to accept exhaustively Hooker's definition of the Eucharistic Presence. The bishop's judgment might probably have been overruled, since Hooker, though a great divine and saint, was not the Law and the Testimony; but Keble contented himself with a formal protest, and for seventeen years Young remained a deacon at Hursley, ordained later to another cure by Samuel Wilberforce. The present writer remembers him in the early forties, a shy, sad-visaged, austere man; knew him in the evening of his days as a cheery, genial optimist. In demeanour and temperament through life he strongly resembled Keble, adapted by nature for the lowly parochial service to which Keble forced down his nascent ambition and his extraordinary intellectual gifts. Like all the early Puseyites, he was a learned and persevering student; like them, too, he disregarded ritualistic accessories of worship, spending himself unsparingly upon his flock in the Lincolnshire parish which he administered till old age compelled his retirement; sympathetically intimate in all their joys and sorrows, often aiding their poverty with a lavish hand out of an income anything but affluent. In his spiritual exaltation he was perhaps somewhat beyond their reach, but his fraternal tenderness of manner and untiring efforts for their welfare they repaid with devoted attachment; "he was so *friendshipful*," said an old village dame. The seriousness of a clerical biography is lightened by secular traits of character. He encouraged dances, concerts, theatricals, cricket; was an ardent chess-player, working out problems in his daily paper to the last. He abandoned novel-reading because the wicked characters, even in Walter Scott's pages, gave him intolerable pain. Moved by proletarian suffering, he became in middle age and continued till his death a fearless and outspoken Radical. As conservator of an *antiqua religio*, relic of a vanished type, exemplar to a clerical generation which has somehow lost the secret of its old potency, he well deserves the loving and attractively constructed memorial which a daughter's pious hand has laid upon his grave.

MESSRS. A. & C. BLACK send us *Who's Who*, which is bigger than ever and has become a most useful guide to addresses and details that one wants. The preliminary matter which used to adorn this book of reference is now issued by the same firm separately, as *The Who's Who Year-Book*. This slim booklet would be most useful if it were accurate; for new features, including lists of Academic Professors, Rulers of Civilized Countries, Members of the Royal Society, and chief American Railways, have been added. Unfortunately the supervision of the lists has been inadequate. This paper is not published by Messrs. F. King & Co., nor is the *Army and Navy Gazette* published by Mr. J. C. Francis. The publisher of the *Daily News* is the man of 1901. Mrs. F. A. Beer, given as editor of the *Sunday Times*, has, unfortunately, not been for some time in a state to edit any journal. The editorial changes in the *Sun*, *Daily Chronicle*, and *Cambridge Review* are not noted. One who knew the earlier record in 'Who's Who' might think that Mr. James Douglas had ceased to assist in editing the *Star*; but such, as readers of the paper are aware, is happily not the case. The head master of the Merchant Taylors' School is a clergyman, as 'Who's Who' rightly has it. The omission of that qualification is important, as Mr. T. E. Page has often insisted. Some of these changes were, perhaps, too recent to

note, but most of them can hardly escape with this excuse.

ONE of the choicest books of the year in every way is Fanny Burney's *Evelina* (Macmillan), with an introduction by Mr. Dobson and illustrations by Mr. Hugh Thomson. They are the ideal men for the business, and there is no more to be said, except that those who have not read this classic should not be put off by the fact that it is written in letter form, for they will find it amusing, even without Mr. Thomson's excellent additions to the text, which show the grace of the period to perfection.

Keats's Poetical Works, printed on India paper (Frowde), is one of the tiny volumes which have by this time won our special regard as masterpieces of excellent yet concise printing.

Vilette, and Essays and Letters, written by Tolstoy, 1888-1903, have been added to "The World's Classics," a series of which Mr. Grant Richards has good reason to be proud.

MESSRS. ROUTLEDGE have sent us in elegant green lambskin *Longfellow's Dante: the Divine Comedy and One Thousand and One Gems of Poetry*, well-tryed volumes, which in this new shape should find many new readers.

The Christmas Bookseller, published at the office, 12, Warwick Lane, Paternoster Row, contains notices of nearly five hundred books suitable for presents. An alphabetical list of these is added, and the number is full of illustrations.

MESSRS. DE LA RUE send us a packet of Diaries and Calendars, which are commended by the excellent workmanship of the firm, which is a model to printers.—Messrs. Tuck & Sons also send us a parcel of Christmas Cards and Art Calendars, which are both bright and tasteful. In the pictorial postcard they easily maintain their reputation for things both quaint and lively, devoid of vulgarity.—Messrs. Faulkner & Co. are most enterprising in the variety of excitements for the season they publish. Their Calendars are a triumph of printing in colours; enough games are supplied to keep the cleverest child amused for a year and a day; and their illustrated postcards would surprise the world of two or three years ago.

WE have on our table *The Land of Heather*, by Clifton Johnson (Macmillan),—*The Spins of the Cycling Parson*, by the Rev. F. Hastings (Walter Scott),—*French Phrases with Exercises*, by H. E. H. Brown (Williams & Norgate),—*Geometry for Technical Students*, by E. H. Sprague (Lockwood),—*The Laws of Scientific Hand-Reading*, by W. G. Benham (Putnam),—*Mistress McLeerie*, by J. J. B. (Grant Richards),—*Donny's Captain*, by E. L. Prescott (R.T.S.),—*The Crimson Dice*, by G. N. McCain (Isbister),—*The Nebuly Coat*, by J. M. Falkner (Arnold),—*The Jewel of Seven Stars*, by Bram Stoker (Heinemann),—*The Key of Paradise*, by S. Pickering (Arnold),—*Under Forest Boughs*, by M. H. Debenham (Sonnenschein),—*The Niece of Esther Lynne*, by E. Everett-Green (Hutchinson),—*The Quaint Companions*, by L. Merrick (Grant Richards),—*Adventures in Hiveland*, by F. Stevens (Hutchinson),—*Miss Petticoats*, by D. Tilton (Ward & Lock),—*Shipsmates in Sunshine*, by F. Frankfort Moore (Hutchinson),—*The Most Secret Tribunal*, by E. L. Prescott (Grant Richards),—*The Oak Staircase*, by M. and C. Lee (Griffith & Farran),—*English Fairy Tales*, illustrated by G. Strahan (Gibbings),—*The House on the Moor*, by H. Avery (Nelson),—*Tales of St. Austin's*, by P. G. Wodehouse (A. & C. Black),—*Scottish Fairy Tales*, illustrated by G. Strahan (Gibbings),—*The Round Tower*, by F. M. S. Scott and A. Hodge

(Nelson),—*Stray Song and Verse*, by N. V. (Sonnenschein),—*The Life of St. Mary Magdalen*, translated from the Italian by V. Hawtrey (Lane),—*What Can I Do?* by A. Whympster (R.T.S.),—*Religion in Homespun*, by F. B. Meyer, B.A. (Isbister),—*Zur Lehre von der Ueberwältigung der Steuern*, by Dr. L. Petritsch (Graz, Leuschner & Lubensky),—and *Le Président Hénault, 1685-1770, sa Vie, ses Œuvres*, by H. Lion (Paris, Plon-Nourrit). Among New Editions we have *Manx Names*, by A. W. Moore (Stock), and *From Adam's Peak to Elephanta*, by E. Carpenter (Sonnenschein).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Campbell (R. J.), *City Temple Sermons*, cr. 8vo, 6/.
Cremers (H.), *Reply to Harnack on the Essence of Christianity*, translated, cr. 8vo, 4/.
Deane (S. N.), *St. Anselm: Prologium, &c.*, translated, cr. 8vo, 5/; sewed, 2/6.
Knight (G. H.), *The Master's Questions to His Disciples*, 5/.
Loisy (A.), *The Gospel and the Church*, translated by C. Home, cr. 8vo, 3/6.
Neely (F. E.), *The Illustrative Lesson Notes*, 8vo, 5/.
Official Report of the Church Congress, 1903, edited by the Rev. C. Dunkley, 8vo, 10/6 net.
Peabody (F. G.), *The Religion of an Educated Man*, 4/6 net.
Prothero (R. E.), *The Psalms in Human Life*, 8vo, 10/6 net.
Thomas (K.), *A Message set to Music, and other Sermons*, cr. 8vo, 2/6.
Tyrrell (G.), *Lex Orandi*, cr. 8vo, 5/ net.
Weile (J.), *Christ in the Present Age*, cr. 8vo, 3/6.

Law.

Hinkson (H. A.), *Copyright Law*, cr. 8vo, 6/.
Fine Art and Archaeology.
Art Workers' Quarterly, Vol. 2, 1903, with portfolio, 4to, 12/6 net.
Cust (L.), *Notes on the Authentic Portraits of Mary, Queen of Scots*, 4to, 63/ net.
Davies (R.), *Chelsea Old Church*, imp. 8vo, 52/6 net.
Dean (H.), *Chalk Drawing*, 4to, 3/ net.
Engelmann (R.), *Pompeii*, translated by T. Ely, roy. 8vo, sewed, 4/ net.
Foster (J. J.), *Miniature Painters, British and Foreign*, 2 vols. folio, 105/ net; *Edition de Luxe*, 210/ net.
Gould (F. C.), *Political Caricatures, 1903*, oblong 4to, 6/ net.
St. Leger (S. E.), *War Sketches in Colour*, roy. 8vo, 20/ net.
Winchester Illustrated, edited by W. T. Warren, 2/6 net.
Wood (E. N.), *Chalk*, cr. 8vo, 2/6 net.

Poetry and the Drama.

Benson (V.), *The Temple of Friendship, and other Poems*, 16mo, 3/6 net.
Carroll (J. S.), *Exiles of Eternity*, roy. 8vo, 7/6 net.
Descent (The), cr. 8vo, 3/6 net.
Famous Recitations, edited by A. H. Miles, 8vo, 3/6.
Good (H. B.), *The Blind Prophet*, cr. 8vo, 3/6.
Le Bailly (Mrs. L. H.), *Other Poems*, cr. 8vo, 3/6 net.
Locock (C. D.), *An Examination of the Shelley MSS. in the Bodleian Library*, 4to, 7/6 net.
Uniaque (T. I.), *The Living Wheel*, cr. 8vo, 3/6.
Wynne (C. W.), *Songs of Summer, and other Poems*, 5/ net.

History and Biography.

Birch (G. H.), *London on Thames in Bygone Days*, 7/ net.
Champney (E. W.), *Romance of the Feudal Châteaux*, 8vo, 15/ net.
Ellesmere (Francis, First Earl of), *Personal Reminiscences of the Duke of Wellington*, edited by Alice, Countess of Stratford, 8vo, 10/6 net.
Fowler (H. N.), *A History of Roman Literature*, 5/ net.
Gregory (B.), *Autobiographical Recollections*, edited by his eldest son, 8vo, 7/6.
Horsley (J. C.), *Recollections of a Royal Academician*, 8vo, 12/ net.
Rayleigh (P.), *History of the Antient Society of Coggers, 1775-1803*, cr. 8vo, 6/ net.
Rumbold (Sir H.), *Further Recollections of a Diplomatist*, 8vo, 18/ net.
Saunders (Mrs. B.), *The Great Folk of Old Marylebone*, cr. 8vo, 2/6 net.
Who's Who, 1904, cr. 8vo, 7/6 net.
Wrong (G. M.), *The British Nation*, cr. 8vo, 5/ net.

Geography and Travel.

Dawson (T. C.), *The South American Republics*, Part 1, 6/.
De Windt (H.), *From Paris to New York by Land*, 12/6 net.
Du Chailly (P.), *In African Forest and Jungle*, 8vo, 6/.
Gibbs (P. H.), *Australasia: the Britains of the South*, cr. 8vo, 3/4; India, cr. 8vo, 2/6.
Johnston (Sir H.), *The Nile Quest*, roy. 8vo, 7/6.
Lynch (G.), *The Path of Empire*, 8vo, 10/ net.
Maugham (N. N.), *Book of Italian Travel, 1580-1900*, 10/6.
Miffin (L.), *Castalian Days*, roy. 8vo, 5/.

Sports and Pastimes.

Low (J. L.), *Concerning Golf*, cr. 8vo, 3/6.
National Sports of Great Britain, Coloured Plates by H. Alken, folio, 105/ net.

Education.

Hill (M. D.) and Webb (W. M.), *Eton Nature Study and Observational Lessons*, Part 1, imp. 16mo, 3/6 net.

Philology.

Gualtieri (E. L.), *Racconti presi dalla Divina Commedia*, 16mo, 2/6 net.
Plato, *The Four Socratic Dialogues*, translated by Jowett, cr. 8vo, 3/6 net.

Science.

Hillier (A.), *The Prevention of Consumption*, revised by Prof. Koch, 8vo, 4/ net.
James (G. W.), *The Indians of the Painted Desert Region*, cr. 8vo, 10/6 net.
Jordan (D. S.), *Animal Studies*, cr. 8vo, 5/ net.

Middleton (G. A. T.), *The Drainage of Town and Country Houses*, cr. 8vo, 4/6 net.
Mierzinski (S.), *The Waterproofing of Fabrics*, translated by A. Morris and H. Robson, cr. 8vo, 5/ net.
Morgan (T. H.), *Evolution and Adaptation*, 8vo, 12/6.
Rider (J. H.), *Electric Traction*, cr. 8vo, 10/6 net.
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HERBERT SPENCER.

THE great men of the Victorian age are almost all gone, and there are no commanding figures, so far as one can see, to take their places. By the death of Herbert Spencer, who survived all the wonderful men of his time, we lose our one philosopher of real eminence.

His career as writer and thinker was a remarkable instance of pertinacity under difficulties. But in his case, as in Wordsworth's, a divine accident, in the shape of a money bequest, more than once enabled him to continue his unremunerative labours. His books were long in winning anything like an extended hearing, a fact that is difficult to realize now, when Messrs. Watts & Co. have just issued the third edition (completing 60,000 copies) of his 'Education: Intellectual, Moral, Physical,' at sixpence, and inform us that the book has been translated into sixteen languages. After completing his philosophic system, Spencer published 'Various Fragments' (1897) and other papers of a controversial nature, his last volume being 'Facts and Comments' (1902) concerning general topics, including Politics, Style, and Gymnastics, which commanded, on the whole,

more respect than assent from readers. At that time he announced this volume as his last book, but it now seems certain that his autobiography will see the light.

Herbert Spencer's life and work go far in justification of the proverbial saying that the world knows least of its greatest men. Certainly it was not by Spencer's desire, or with his consent, that the world knew anything of him. The accounts on which we are able to draw for details of his life are particularly meagre, and in a sense he may be said to have left as little history behind him as Shakespeare. Both men do honour to the name of Englishman, but in two very divergent spheres. It is a matter of some question as to what qualities are called upon in the construction of a great intellect. Words are in use so loosely that it is difficult to pin any defined significance on the term "imagination." It is, however, usually believed and asserted that imagination is almost the prerogative of the artist in his various degrees and forms, and the word is not at all associated with the thinker. Yet the power of generalization, which we must take to be the highest function of the thinker or philosopher, is not wholly independent of the imaginative faculty. It would, perhaps, be a confusion of the accepted meaning of the word to attribute to Spencer in his work the properties which belong to poets and novelists. Yet it is certain that the sheer intellect which produced the 'Synthetic Philosophy' was by no means so pure as is generally believed, and that other qualities bearing on the emotions were requisite to the conception and foundation of a philosophy so profound and so embracing. It is customary to remark that Spencer, like Stuart Mill, and others before him, was destitute of certain human attributes which lesser men share. And it may very well be true that the philosopher is condemned to lack humour and to want gaiety. We may add to that, by the way, that the poet usually has similar restrictions. At any rate, it is obvious that in the work Spencer had mapped out for himself there was no room for humour, as there was little room for literary graces. The task he imposed upon himself involved the sacrifice of all that was merely ornamental or pleasurable; and whatever his disposition towards art may have been in the fifties, fifty years of abstinence and denial must have confirmed him in his asceticism.

The work he designed for himself with singular courage, and, one might say, singular assurance, was one which occupied all his energies and means for over forty years. The son of a schoolmaster, he was born in Derby in 1820, being fourteen years younger than John Stuart Mill, the man whose influence was at its zenith when young Spencer was of age. His education, like Mill's, was directed at home, and he never had any experience of school or college. His choice of a profession was in favour of engineering, but this he abandoned after practising it for eight years, and turned his attention to writing, to speculative thought, and to journalism. At the age of twenty-two he published a pamphlet on 'The Proper Sphere of Government,' and from 1848 to 1853 he was employed on the staff of the *Economist* as sub-editor. His first work of any importance dates from 1851, when he produced at his own expense 'Social Statics.' This he afterwards remodelled and reissued in the nineties. The note, however, of his life's work was struck most certainly in 'The Principles of Psychology,' which was published in 1855; and in 1860 he issued his prospectus of the 'Synthetic Philosophy.' Assome doubt was expressed as to the originality of his conceptions of the evolutionary theory, Spencer himself issued a statement in 1880, setting forth the genesis of his work. The germ of the philosophy was embodied in an essay on 'Progress: its Law and Cause,' which was first published in the *Westminster Review* for April, 1857. Darwin's

'Origin of Species' did not appear until October, 1859, so that it is obvious with whom lies the priority in point of time in the development of the evolutionary theory. The name itself was used by Spencer before any one else, and Darwin would have been the last to dispute the fact that the great philosopher anticipated his monumental works by some years. It must be remembered that the theory of evolution was not born instantaneously and in full armour. Thought crawled its way to the discovery, and hints and suggestions had been current since the end of the eighteenth century—since, indeed, the days of Darwin's grandfather. Yet the realization of the conclusion to which all facts were inexorably leading was an achievement which amounted to a revolution. Spencer was brought up in an intellectual atmosphere which comprised the Mills, Hamilton, Mansel, and their like. His striking originality was shown in deliberately ignoring contemporary metaphysicians, and marking out a new path for himself. The gap between him and John Stuart Mill is enormous. Upon the formulation of the evolutionary philosophy Mill ceased to be as an active force. Spencer's claim to our admiration and gratitude is to be measured by the difference between philosophy and thought to-day and those in the fifties. The real modern era may be said in a way to begin with the publication of the *System of Synthetic Philosophy*; and that fact has been recognized in almost every nation in Europe. Indeed, Spencer was more readily and more generously recognized abroad than in his own country.

The construction of a complete body of philosophy on the new basis was clearly a formidable task; but Spencer began confidently and deliberately, opening with 'First Principles,' issued in 1862. The scope of this book, which was in some ways his most important work, because it established the necessity for the inquiry and stated the formula of evolution, is essentially speculative. Its flights make a call upon the imagination as well as the intellect; and yet every link on the way is indefatigably forged, every step is prepared and justified. As human knowledge is, of its nature, merely relative, he argued that no human intelligence can appreciate or compass the Absolute. How strangely does this postulate link us up with those speculations of the ancient world, with those things-in-themselves of which Plato wrote! Setting aside the Unknowable, then, Spencer devotes himself to the Knowable, which consists of the phenomena of the universe, and he arrives at the conclusion that a general law governs those phenomena. This he analyzes in its most general terms as follows:—

"Evolution is an integration of matter and concomitant dissipation of motion; during which the matter passes from a relatively indefinite, incoherent homogeneity to a relatively definite, coherent heterogeneity; and during which the retained motion undergoes a parallel transformation."

The gradual elaboration of this definition is the aim of 'First Principles' (1862), a work which alone entitles its author to enduring fame among the greatest thinkers. It is impossible to withhold the greatest admiration from the intellectual processes and the store of knowledge which rendered this great work possible, as Spencer proceeds to trace the influence of this theory on the universe, to that equilibration which is the prelude of death and beyond that to the final dissolution itself. With equilibration the heart of things will cease to beat, and upon that follows the dissolution of constituents. If any answer were needed to those who would deny to a mind of this sort imaginative greatness, surely it is contained in his treatment of the question arising out of these conclusions, and thus expressed:—

"Is that motionless state called death, which ends evolution in organic bodies, typical of the universal death in which Evolution at large must end? And have we this to contemplate as the outcome of

things, a boundless space holding here and there extinct suns, fated to remain for ever without change?"

If it be not science, it is something more that justifies that appeal to the nebular hypothesis for an answer, and that sees in the final dissolution not perhaps the end, but the beginning of a new Evolution in the eternal and unthinkable round of time. And so will the universe fade and flower alternately in that interminable succession of ages of which no man can conceive.

Spencer omitted from his system the treatment of inorganic life, which, to be quite logical, should have been included; but as it was, his task was heavy enough, and the struggle with the masses of data collected for the books on sociology must have been gigantic. In this he had the assistance of various hands. Out of his philosophy two considerations emerge which he had humanly at heart—the one was his frank opposition to Militarism, and the other his equal hostility to Socialism. In respect of the latter he came in his later life to be somewhat out of harmony with many who had welcomed the general conclusions of his philosophy. In respect of the former it would appear that he laid no great stress on the disadvantages current in societies which have not emerged from the military stage. He was able to point to the Ainus of Japan as the race which had lived without war from time immemorial, and were thus possessed of the ethical virtues derived from peace. But to do that was surely to reduce these ethical virtues to a logical absurdity. Spencer's omission of the artistic side of human life from its proper place may be considered a blot on his system; but it is probable that he found his work already too extensive to include it. It is not possible for any one man to undertake a comprehensive view of the universe, and he chose those features in it which seemed to him most urgent and most vital for the well-being of man, and the establishment of his future fortunes. In the accomplishment of this task he has had no rival, even in the long roll of great philosophers since Aristotle, and his work must form the basis of any future system of philosophy evolved in the fulness of time. It is the appreciation of that fact that has given him his wide recognition abroad. While our own universities made themselves snug and smug in the half-way houses of Kant and Hegel, foreign nations were accepting England's great philosopher as of more value than the Germans. Yet, as he had lived without academic honours (for he refused them systematically), so he died unacademic, having devoted his long life to the service of man. Statesmen may come and statesmen may go, and leave their names inscribed in a little corner of national history; but the man who died at Brighton this week belongs to the world at large, and his services are not to be measured by the confines of any country. His work is done. He is already enrolled among the immortals. W.

M. REINACH AND THE EARL OF GOWRIE.

St. Andrews, December 7th, 1903.

I AM sorry to find that the corrected proof of my little note on M. Salomon Reinach and the Gowrie Conspiracy went astray. M. Reinach's point appears to be merely that the record by Bourbon, at an unknown date, of a story against James VI., told to Bourbon *autrefois* by "Filenus," is novel. For the value of the record M. Reinach wrote *videtur peritiores*. In proof I amended my note accordingly. But there was no "Filenus." I looked vainly for him in Moreri and Larousse. The man's name was Tilenus, as M. Reinach informs me. In Moreri (eleventh edition, 1724, La Haye) there are but three lines on Tilenus. He was an Arminian divine (1553-1633) and a professor at Sedan, whence he

was driven as a heretic, and, as I gather from M. Reinach, visited the Court of James about 1620. Larousse says that he did not go thither. In any case, he told Bourbon a story which Bourbon repeats. It includes a palpable blunder, and as to a love affair between Gowrie and the Queen, the story, as I have said, is one of many contradictory fables current after August 5th, 1600, and seems inconsistent with Gowrie's persistent absence (June to August, 1600) from a lady in whose neighbourhood he was during but a few days in the May of that year. No hint of the *amour* is found in any known letters from James's Court, by Nicholson, or from the gossiping commander at Berwick, while Gowrie and the Queen were on the same side of Forth.

A. LANG.

KEATS: A CORRECTION.

It would be unsafe to reject the phrase "diamond jar" for no better reason than that one does not think it up to the standard of Keats's best work, and wishes to have a fling at another dead worthy. To mistake the word *tiar*, as Keats wrote it and pronounced it, for *jar* would be impossible, and *jar* has the authority of his own carefully printed volume of 1817. To describe this funny phrase as something which Keats could not have written "without ceasing to be Keats" is to ignore that he wrote many strange things before he began to be Keats. If we substituted *tiar* for *jar* as a rhyme for *car* in this case, there would be serious risk of Keats's turning in his grave to remark: "I did not mean *tiar*—I did not mispronounce that good old dictionary word, but sounded it as the good old dictionary-makers mark it, to rhyme with *liar* or *fiar*. See my poem 'Lamia' (I. 57-8):—

Upon her crest she wore a wannish fire
Sprinkled with stars like Ariadne's *tiar*.

If you cannot see what I meant in the sonnet you are fretting about, I suppose I must explain that I alluded to the *jar* or jarring of a profusion of diamonds, either against each other or by contrast with other things in the picture; I hardly know which. I was very fond of straining verbs into curious employment as nouns when I was a boy; please forgive me (and my good friend and lover Palgrave), and believe that I was not yet, at the time of writing that sonnet, the true Keats."

There is virtue as well as safety in letting an author's printed text stand, in the absence of positive evidence in favour of a conjectural change one happens to hanker after.

H. BUXTON FORMAN.

Marsalis, Bedford, December 5th, 1903.

I HAVE no doubt that what Keats wrote, and what he meant to write, was "diamond jar," and that Prof. Palgrave's explanation is correct. The poet knew better than to rhyme "tiar" with "car." He uses the word in 'Lamia,' Part I. ll. 57-8:—

Upon her crest she wore a wannish fire
Sprinkled with stars like Ariadne's *tiar*.

J. W. WHITE.

OXFORD NOTES.

THE most striking event of the term has been the election of a Chancellor. In Lord Goschen the University has chosen a not unworthy successor to the late Lord Salisbury. Both in his academic record and in his services to the country Lord Goschen can show the very best title to a position which is essentially an honour meet for the already honourable; and, if circumstances ever call for an active participation on the part of the Chancellor in her affairs, the University can count beforehand on the sympathetic co-operation of one who has in many ways proved him-

self to have the cause of true education at heart.

It remains to note that, owing doubtless to the fact that comparatively few could claim previous acquaintance with the preliminaries of this kind of election, a lamentable confusion marked the efforts that were made to gauge public opinion with the admirable object of securing a unanimous vote. It is not, however, necessary to resort to the extreme hypothesis of wire-pulling, even if certain interests may justly complain that they were not able to get a fair hearing, and, again, if hurry and want of organization rendered nugatory the never very promising scheme of a Referendum. At all events, the University will not grieve over-much at having to "muddle through" in approved British fashion, so long as her Cancellarial elections may continue to occur at the widest possible intervals of time.

It is understood that in the highest circles a decorous curiosity prevails as to the destination of the honorary degrees which are likely to commemorate the appointment of a new Chancellor. If the ancient, yet most recent, precedent be followed, it would seem that none need despair.

This term will go down to history as marking the first appearance of Rhodes Scholars in our midst. At present they number but a dozen—seven hailing from South Africa and five nominated by the Kaiser. Germany has outstripped the United States in seizing—shall we say a commercial advantage? or may we boast that an Oxford education is in any but the highest sense of the term unpractical? It is noticeable that all the Rhodes Scholars in residence are taking one or other of the Honours courses leading up to the B.A. degree. It is highly probable, however, that in the future a certain number of maturer students will present themselves as candidates for the research degree of B.Litt. or B.Sc. This prospect provides a much-needed stimulus to the organization of "post-graduate" teaching. Already the philosophers are prepared with a scheme that outlines a system of advanced tuition on an inter-collegiate basis as a supplement to the work of the professoriate. The forces of classical archaeology are likewise mobilized. Doubtless in the other chief departments of study similar arrangements are ready to spring into existence with the arrival of students in sufficient numbers.

It is not without significance in this connexion that the letter of a colonial graduate and D.Litt. of Oxford, complaining of the lack of advanced teaching in the University, should have started a controversy which, having raged in the columns of the *Times* during the Long Vacation, has finally borne fruit in the shape of an important meeting called together by the friends of research with a view to the discussion of the whole situation. It remains to be seen, however, whether much talk on general principles is destined to lead to practical measures designed to meet the needs, not, indeed, of everybody (for everybody is nobody in particular), but of a fair number of representative classes of advanced students. The encouragement of such students is partly a question of teaching, and partly of endowment. In this latter respect, at least, the Rhodes Scholars can have no reason to be dissatisfied; and, with a growing tendency on the part of the colleges to create senior scholarships and research fellowships, there is every reason to hope that the reproach will soon cease to apply to Oxford that in any sense she starves the higher studies.

The results of the Higher Civil Services entrance examination show Oxford and Cambridge to have gained an almost exactly equal number of places on the list. This is no doubt entirely as it should be. At the same time, it ought to prove not impossible for the Civil Service Commissioners to continue to hold the scales impartially as between the two universities

in question, not to speak of the others, and yet to improve the character of the examination so as to reward nothing but honest and thorough work. Statistics make it clear that there is a steadily growing tendency on the part of candidates to take up more and more subjects outside the general line of their studies, with a view to scoring marks; and further, that such "smattering" pays. No doubt under the existing system the best men still tend to be selected, since, if forced to "cram," the best men will cram to most advantage. To not a few of the successful candidates, however, such cramming means hardly less than the loss of a year of sound education, and their loss is surely that of the services they enter.

In these circumstances, it is indeed good news that on November 27th a meeting was held at the India Office to consider possible reforms in the regulations for the aforesaid examination. This was attended by representatives of the various British universities, who submitted to the Civil Service Commissioners and the Secretary of State for India a proposal to the effect that the maximum of obtainable marks should be limited, a certain rearrangement of subjects and distribution of marks between them being also suggested. Naturally the Commissioners must wholly be guided in their decision by the interests of the services that they represent. Meanwhile, there can be no doubt that a limitation of subjects, accompanied by a readjustment of the scale of marks, on whatever lines are fairest to all, would have the most beneficial effect on education as it is understood at Oxford.

The smallness of the majority (twenty-three) that a short time since upheld compulsory Greek has encouraged the enemies thereof to return to the charge with a modified proposal. On February 9th, 1904, the University is to be asked to allow candidates for honours in mathematics and natural science to substitute a mathematical or a scientific subject plus a modern language for the Greek at present required from them for Responsions. The supporters of the measure contend that by sacrificing a little the friends of Greek may hope to save the rest, as the Museum and its allies can have no great interest in renewing the fight for the sake of the emancipation, say, of the passman whose relief was originally contemplated. Meanwhile, the other side, not perhaps without reason, professes to fear "the thin end of the wedge."

At an appropriate moment in our national history, the University has conceived the idea of encouraging the study of economics by granting a diploma. A scheme is in preparation.

Arrangements are being made for what cannot fail to excite wide interest—an Oxford exhibition of historical portraits.

The loss to Merton College and to the University as a whole occasioned by the death of Dr. Brodrick has already been spoken of in these columns. His friends, whilst deeply regretting his retirement from the headship he had so long held and so conspicuously adorned, had at least hoped that many years of happy and useful life were still left to him. To these, therefore—and his friends were as many as had experienced his courtesy and kindheartedness—his sudden end on November 8th came as the greatest of shocks. His successor, Mr. Bowman, is a scholar who distinguished himself by taking the highest honours both in classics and mathematics, and is, to boot, a thoroughly good man of business. All Mertonians seem to be agreed that he is the right man in the right place.

The new Provost of Worcester College will be well known to the lovers of dainty books throughout the world, and here he is known both as author, printer, publisher, and likewise as one who has done good service

not only for his own college, but for the University and the City of Oxford as well.

M.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold last week the following books: Burton's Arabian Nights, 16 vols., 1885-6, 28l. Boccaccio, Decameron, plates by Eisen, &c., 5 vols., 1757-1761, 13l. Roscoe's Novelists' Library, Cruikshank plates, 19 vols., 1831, 12l. Dickens's Sketches by Boz, 3 vols., 1836-7, 16l. Creighton's Queen Elizabeth, 1896, 15l. Alken's National Sports, 1825, 33l. 10s. Keats's Lamia, beautifully bound, 1820, 14l. 5s. Kelmescott Press Publications, 45 works (Chaucer not included), 164l. Ireland's Picturesque Tours, 8 vols., 1792-1800, 28l. 5s. Frankau's John R. Smith, 1902, 17l. 15s. Combe's Dance of Death and Dance of Life, 3 vols., 1815-17, 12l. 15s. Stevenson's Works, 30 vols., 1894-9, 35l. 15s. Surtees's Novels, first editions (5), 1853-65, 17l. 15s.

The same auctioneers have sold books and autographs from the library of the late Mr. J. L. Douglas Stewart, the chief lots being the following: Alken's National Sports, 1821, 36l. Reminiscences of Henry Angelo, with numerous extra illustrations, 1830, 90l. Female Costumes of Paris and London, 1789-1840 (1,000 plates), 27l. Kip's Nouveau Théâtre de la Grande Bretagne, 4 vols., 1724, 28l. 10s. Life and Times of Sir Joshua Reynolds, by Leslie and Taylor, numerous extra illustrations, 11 vols., 350l. Royal Academy Catalogues, complete from 1769 to 1895, 14l. 15s.

The same auctioneers sold on December 7th a small collection of twelve lots of Shakspeare books, portraits, documents, and relics, including signatures of the Earl of Essex, Philip Herbert, Earl of Pembroke and Montgomery, Lettice, Countess of Leicester, H. Wriothesley, Earl of Southampton; caskets and other items made from Shakspeare's mulberry tree; unknown and rare portraits; a Fourth Folio, with a rare imprint, &c. The twelve lots realized 817l. 10s.

The same auctioneers sold on the 8th inst. rare books from the library of the late Mr. W. H. Dutton, of Hewcroft, Staffordshire, amongst which were the following: Hilton's Scala Perfectionis (imperfect), Wynkyn de Worde, 1533, 11l. 10s. N. de Lyra, Elegantissime Questiones, and four other incunabula without date, 18l. 5s. Spenser's Faerie Queene, Books I.-III., first edition, 1590, 56l. Whittington's Grammar, &c., printed by Wynkyn de Worde, 1532, &c., 10l. 15s. Aristoteles, Ethica, &c., Latine per L. Aretinum, abscque nota (1468-70), 10l. 10s. Biblia Latina, Nuremb., Koburger, 1479, 10l. 5s. Eleven original leaves from Caxton's edition of Higden's Polychronicon, 1482, 43l. Two original leaves from Caxton's Boethius, and two from The Life of Our Ladye, 1484 (wormed), 19l. Chaucer, by Stow, 1561, 9l. 7s. 6d. Die Cronica van Coellen, 1479, 15l. 10s. Gregorius Magnus, Omelie, Paris, 1475, 15l. Hakluyt's Navigations (with Drake's suppressed South Sea Voyage), 1589, 12l. 10s. Littleton's Tenures, &c., R. Pynson, 1500, 34l. Shakspeare, First Folio (219 leaves only), 41l.; the same, 64 various leaves, 19l. 10s.; Second Folio (imperfect), 25l. 10s. Shaw's Staffordshire, 2 vols., 10l. 10s. Statam's Abridgment of Law Cases to End of Henry VI. (imperfect), R. Pynson, c. 1490, 14l. 10s.

Messrs. Puttick & Simpson sold on Monday a collection of valuable books, the following being some of the chief prices: De Bry's American Voyages, 26l. Annals of Sporting, 13 vols., uncut, 70l. Apperley's Life of Mytton, the first three editions, 36l. Beaumont and Fletcher's Works, 1647, 18l. Blagdon's Life of Morland, coloured plates, 54l. Burton's Anatomy of Melancholy, first edition, 51l. Cer-

vantes, Segunda Parte del Ingenioso Cavallero Don Quixote, 1615, 40l.; Cervantes, Don Quixote, translated by Shelton, 60l. Chaucer's Works, 1561, 20l. Cruikshank, The Meteor, coloured plates, 85l. Drayton's Poly-Olbion, 1613, 18l.; The Battaile of Agincourt, 18l. Egan's Life in London, 1821, 11l. Finish to the Adventures of Tom and Jerry, 26l. Gay's Fables, first edition, 1727, 25l. 10s. Vicar of Wakefield, first edition, 85l. Gower, De Confessione Amantis, 1554, 15l. Heppelwhite's Cabinet Maker, 19l. Herbert, The Temple, first edition, 1633, 63l. Heywood, The Spider and the Flie, 1556, 54l. Keats's Endymion, first edition, 40l. Lamb's King and Queen of Hearts, and Prince Dorus, 93l.; Mrs. Leicester's School, uncut, 58l. Milton's Paradise Regain'd, first edition, 1671, 27l. Montaigne's Essays, 1603, 18l. 10s. Parkinson, Paradisus Terrestris, 1629, 23l. Guy Mannering, 3 vols., first edition, uncut, 59l. Shelley, St. Irvyne, first edition, uncut, 48l. Tristram Shandy, 9 vols., first edition, 20l. White's Selborne, first edition, 11l. 11s. Wycherley's Poems, 1704, 12l.

Literary Gossip.

MR. JOHN J. WITHERS, who graduated at King's College, Cambridge, in 1887, has compiled a 'Register of Admissions to King's College, Cambridge,' for 1850-1900. To this is prefixed a list of those admitted before 1850 who were living on January 1st, 1903; and to almost all the names Mr. Withers has added a short biographical note. It is interesting to know that the official register of admissions of Scholars and Fellows dates from 1500, and constitutes an unbroken series to the present time. There is even a list of no fewer than ninety-seven names in 1452, with short notes, such as "Obiit in Collegio," "uxoratus," "miles," &c. The volume will be published by Messrs. Smith, Elder & Co. on Tuesday.

MESSRS. WILLIAMS & NORCOTE will publish in January 'The Rise of English Culture,' a companion volume to 'The Rise of Christendom,' by the late Edwin Johnson. In the new work, which forms a volume of 640 pages, the author, having critically examined the authorities upon which early English history is founded, concludes that few, if any, of the writers were contemporary with the events recorded.

To the January number of the *Independent Review* Prof. Gilbert Murray will contribute an article entitled 'The Meanest of Greek Tragedies.' Among the other promised contributions may be mentioned 'A Ride in Monastir,' by Mr. H. W. Nevins; 'Motoring,' by Mr. G. Lowes Dickinson; and an article on the Abbé Loisy, by the Rev. A. L. Lilley.

MR. A. J. DAWSON, who has just returned from a visit to Morocco, will deal with the situation in that disturbed corner of Africa in the *Fortnightly Review's* next issue. Messrs. Methuen & Co. have in hand for the same writer a volume of sketches, of fiction, and of straightforward description, concerning Sunset Land. This book will be illustrated, and is likely to contain matter of a sort not to be obtained in Fleet Street, since its author is a first-hand authority on Morocco.

ANOTHER copy, making the third, of Shelley's 'Poems of Victor and Cazire,' has been discovered, according to a writer in the new number of that enterprising

periodical the *Book Monthly*. This copy was given by Shelley to an Eton school-fellow, and has become the property of Mr. T. J. Wise, who also owns the other two. He gave 600l. for the copy lately sold at Sotheby's. Perhaps in time at least a dozen examples of the volume will come to light. But are there a dozen collectors in existence willing to pay the price of a moderately good First Folio of Shakspeare for this inconsiderable booklet?

An autograph manuscript of the highest literary interest will be sold by Messrs. Sotheby, Wilkinson & Hodge early next spring—namely, that of Milton's 'Paradise Lost.' It is not, of course, in Milton's autograph—he had been blind for fourteen years before he composed his great poem—but is presumably the "copy" prepared for the press. It is the property of Mr. Baker, of Bayfordbury, Hertfordshire, a collateral descendant of Jacob Tonson, who succeeded the original publisher Simmons as owner of the copyright of the poem. The MS. has never been out of the possession of the family, the head of which still owns the famous portraits of the Kit-Cat Club painted by Sir Godfrey Kneller.

ARCHDEACON WOODWARD, of Msalabani, German East Africa (a station perhaps better known as Magila), has been at work for the last few years at some of the little-known group of languages spoken between the coast and Unyanwezi, viz., Zigula (by some writers called Zigua or Zeguba), Shambala, and Digo. The last, so far as we are aware, is entirely unrepresented in literature. Shambala has been treated in German by Herr Seidel; and for Zigula the only material hitherto available, besides Last's 'Polyglotta,' is a small handbook—more or less of a provisional character—by the Rev. W. H. Kisbey. The Archdeacon's manuals of these three languages are, we understand, being printed at Msalabani. It is worth notice, as illustrating the rapid changes which take place in unwritten languages, that Bondei, the principal language of the Magila district, has altered its character within the last twenty years, and "is becoming so mixed that the rising generation only talk a nondescript tongue—neither Swahili nor Bondei."

LIEUT.-COL. HOWARD IRBY writes:—

"You state in the review of Lord Wolseley's 'Story of a Soldier's Life' that the account of 'the assault of the Mess House by the 90th L.I.' is misleading. As one who was present, I say it is correct. Wolseley's, or I company, and mine, or K company, of the 90th were the first to enter the Mess House compound or garden, I company preceding by some minutes. The enemy had evacuated the house, and I did not see any in the garden, as, owing to the heavy cross-fire from the Residency and Peel's guns, they had bolted, but were returning when the artillery fire ceased. As to the flag incident: no doubt it was hoisted with the best intention, but it was unnecessary, as the Residency force could well see that we had occupied the place, whilst it was unfortunate, as directly the flag was up, guns on the other side of the Goomtee, as well as from the Kaiser-bagh, opened on us, causing much annoyance and some casualties."

THE new Professorship of English Literature at Oxford will probably be started, says the *Oxford Magazine*, with a stipend of 600l.

In the *Sphere* for December 5th eight newly discovered letters by Johnson are noted, and facsimiles of his well-known hand are given. These letters belong to Mr. Hugh Spottiswoode, and came down to him from William Strahan, to whom they were written. They are later than any others known, and exhibit Johnson in his last days. Even in ill-health he writes, we notice, "that winter may be passed in London with more amusement and more assistance than at any other place."

THE quinquennial prize for the best poem in the Flemish language has been awarded to a collection of poems by Guido Gezelle, who, we regret to say, has died since the award was made.

THE only Parliamentary Paper of importance this week is the Report on the Manuscripts of the Duke of Buccleuch and Queensberry preserved at Drumlanrig Castle, Vol. II. (1s. 1d.).

SCIENCE

BOOKS ON BIRDS.

Open-air Studies in Bird Life. By Charles Dixon. (Griffin & Co.)—The second title of this work is 'Sketches of British Birds in their Haunts,' and these "haunts" form the headings to eleven chapters, which, with the glossary and index, make up a volume of 280 pages. Among the more striking of these headings are 'The Spacious Air' and 'The Sea-lashed Rocks and Islets'; each chapter being furnished with a full-page illustration by Mr. Charles Whympers, who has also contributed a coloured frontispiece. The work is written in a popular style, and numerous small woodcuts of the heads, bills, feet, &c., of birds are inserted in the text, together with a sprinkling of scientific names and descriptions, which may prove instructive to the class of readers for whom the work is evidently intended. In some cases the author has failed to notice recent records; for instance, when stating that the hobby does not breed habitually in Scotland, he might have added that the late Sir Edward Newton proved that the falcon in question nested in Perthshire in 1887, the parents and young being promptly slain by a gamekeeper. It is a mistake to say that the scaup "never breeds in our area," for the nesting of that duck in the north of Scotland had been strongly suspected for years, and was conclusively established by Mr. Heatley Noble in 1899. We read with amazement that the dotterel used formerly to breed in some numbers on the chalk hills of the south. Perhaps the Bass Rock may be the "best-known" colony of the gannet, for it is close to the celebrated golf-links of North Berwick; but Ailsa Craig—which is not even mentioned—must rival it closely in notoriety as well as in the number of its inhabitants. Among the birds found in the "haunts of men," the ring-dove, which now breeds abundantly in London, receives due mention, and the recent visitations to the Thames of the black-headed gull are well described; but we notice that the majority of the birds on the shore near Waterloo Bridge, figured on plate xii., are not the above small species, but the larger and less frequent black-backed gulls. At first glance it is surprising to find the peregrine falcon placed in this chapter; but it is undoubtedly the fact that this fine bird visits London, and perhaps more frequently than is supposed, for "the art of walking the streets" does not permit of gazing skyward. There is even a tradition that, within the memory of man, some of the Westminster boys robbed an eyrie in a tower of the Abbey dedicated to

St. Peter. As we have said, there is a glossary of scientific terms, and the index is adequate.

Wild Nature's Ways. By R. Kearton. (Cassell & Co.)—The ways of wild animals are crafty, and the aim of the photographer is to become even more subtle than the beasts and birds of the field, in order to study these wily creatures at close quarters. In a former work the author familiarized his readers with several skillful devices, especially the peripatetic tree-trunk, and in the present book he tells us how he improved upon the old wild-fowling plan of the stalking-horse by fashioning a portable ox, which grazed up to within a few inches of a skylark feeding her young. For the moors the author, with his brother, Mr. Cherry Kearton, a partner in this and other work, devised a sham sheep, and the book contains few incidents more amusing than that of the shepherd roundly abusing his dog for neglecting to herd that particular sheep, the aroma of which had been quite enough for the collie. At times a great deal of patience was requisite, and on one occasion the author lay curled up in his narrow ambush for five and a half hours before a wary curlew would approach her nest, with the result that when he emerged his limbs were so cramped that he fell and rolled helplessly down the hillside. It may console him to be told that the three pictures of this curlew, in our opinion, among the very best in the book; in fact, the birds of the moor and the loch, the grouse, snipe, peewit, phalarope, and merganser, lend themselves to photography. The illustrations of our more familiar birds are, however, deserving of very high praise; and as a triumph of reproducing movement, the wood-wren on a hazel twig (p. 163) deserves special mention. In this case the artist also experienced an incentive to movement, for the exposures were taken whilst menacing roars announced the rapid approach of a bull of evil repute. On another occasion Mr. Kearton photographed two scenes of an "interview" between a stoat and a rabbit, while, literally, under fire at the back of the Caterham rifle range; and he then satisfied himself that the stoat hunted entirely by sight, and not by scent. In the description of taking "sittings" of the peewit, a proof is given that birds cannot count, for the lapwing was quite satisfied with the departure of a shepherd who had been standing with the author, and did not realize that the photographer had dropped into his place of concealment. More interesting, because more novel, was the behaviour of a female sparrowhawk, which became suspicious of a (sham) wood-stack approaching and increasing in size day by day, so "she tried to neutralize this further familiarity by fetching small dead birch twigs, and placing them in position on the front edge of her nest." The much described Bass Rock was in the hands of the builders of the new lighthouse in 1900, so Mr. Kearton was obliged to visit the wilder and more rugged Ailsa Craig in order to photograph gannets and other sea-birds; and with reference to this locality we recommend the following to those zealous persons who have succeeded in procuring protection for the puffin, and also for its eggs, in some places:—

"I found puffins rather shy—I think on account of the fact that they were being caught by the tenant of the Craig in nets spread over their breeding holes amongst the rocks. They drive the rabbits from their underground habitations with merciless determination. Several times, whilst seated on a boulder making observations after the light of day had grown too weak for photographic purposes, I was suddenly startled by the piercing scream of a distressed rabbit ringing out on the still evening air, and found unmistakable evidence of the young ones having been killed by the powerful beaks of their feathered persecutors."

The statement by William Macgillivray and other observers that the shag or green cormorant uses its wings to aid propulsion under

water has been disputed, especially by those who have based their conclusions upon the actions of the large and trained cormorant artificially employed in small expanses of fresh water. It is, therefore, interesting to learn from Mr. Kearton that his

"experiences in the Shetlands, St. Kilda, and the Outer Hebrides, go to prove that the shag certainly does make use of its wings when either badly scared or otherwise placed under the necessity of travelling at great speed in deep water."

At present there are many persons who venture to predict a severe winter on the strength of a wet summer and autumn, while others expect a mild winter because the usual supply of berries has not been provided by Providence for the wild birds; but Mr. Kearton thinks that there is not much in this beyond the part played by mere accident. He considers that the remarkably severe weather which prevailed during the early part of 1895 was distinctly beneficial in clearing off a vast number of undesirable which would otherwise have propagated a weakly race. Among other victims, thousands of grouse perished from hunger, but many of greater adaptability managed to exist by feeding on the berries of hawthorn bushes, and this taste, acquired in adversity, was retained up to the open weather of last year. Such practical observations as these, coupled with hints for supplying food to our feathered friends, add to the value of a book which is full of good honest natural history. In addition to the illustrations of bird life, there are many of insects on the plants which they frequent, and the frontispiece, showing the large white butterfly covered with dewdrops, is particularly beautiful. There is an index which seems to be full, but, by some accident, the plover, mentioned and illustrated under the name of "peewit," is only to be found under its synonym of "lapwing."

The Bird Book. By J. A. R. Roberts. (Lane.)—This little work is one of the "Country Handbooks," others of the series being 'The Tree Book,' 'The Motor-Car Book,' &c. In the present instance the author has given his experiences at Rugby and afterwards at Cambridge, with accounts of a few excursions, and of these a description of his visit to Lundy Island is by far the best, though all of them are agreeably written. Numerous photographs illustrate the letterpress, which includes a good deal of compilation from other sources. It is astonishing to see the author of the 'Manual of British Birds' quoted for a statement that "in his opinion" the "drumming" sound produced by the snipe is a vocal achievement, for on turning to that work we find that the words are—rightly or wrongly—that this noise "appears to be chiefly due to the action of the wings, slightly assisted by the expanded tail-feathers." Really, Mr. Roberts should exercise common care in his assumed quotations. The index is unusually complete.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Dec. 3. — Prof. Gowland, V.P., in the chair.—Mr. Reginald Smith drew attention to the recent discovery in Denmark of a sun-disc drawn by a horse, the whole mounted on six wheels. The disc consisted of two convex bronze plates, 6 in. in diameter, placed back to back and fastened at the edge; and one side had been covered with gold foil, which was pressed into the spirals and concentric rings punched into the bronze. The car must have been for ceremonial purposes, and as it had been intentionally damaged before deposit in the peat-moss at Trundholm, in North Zealand, there can be little doubt that it was a votive offering. Dr. Sophus Müller considered it earlier than 1000 B.C., and similar discs found in Ireland, land must be of about the same age, though the spiral ornament is not found on bronzes of that date in these islands. One fragment with its gold covering was described in 1854; the complete gold cover of another, as well as the bronze foundation of a third, broken across the centre, are in the British Museum.

by those upon the museum. The last has two loops on the edge corresponding to those on the Danish example, and all must have been for the same purpose, though the Irish discs have about half the diameter of that from Trundholm. From Ireland and elsewhere come flat discs of gold with cruciform or other designs that occur not only on rock-carvings of the Bronze Age in Sweden, but also on the bases of "incense cups" and "food-vessels" from barrows in Britain. These vessels may therefore have been used in sun-worship at burials.—Prof. Gowland commented on the skillful hollow casting of the bronze horse attached to the Trundholm disc, and considered it a proof that metal-working was even then of very old standing in that country. Our own abundant home supplies of tin and copper must, however, have certainly started a Bronze Age earlier in these islands, and the discovery of the art may also have been independent of continental influence.—Mr. C. J. Jackson exhibited a pierced steel casket of early sixteenth-century work, obtained in Brittany.—The Rev. C. V. Collier exhibited two leaden shield-shaped weights: one of early fourteenth-century date, with the arms of England, found at Winchester; the other, somewhat later, with a crowned fleur-de-lis, found at Wetwang. Each weighs almost exactly 1 lb. avoirdupois.

LINNEAN.—Dec. 3.—Prof. J. Bretland Farmer, F.R.S., in the chair.—Messrs. W. N. Cheesman, W. Clitheroe, E. J. Collins, F. H. Davey, J. Foggett, Montague Hill, J. E. S. Moore, and R. W. C. Shelford were elected Fellows.—The Chairman then declared the meeting to be a Special Meeting, for electing a Councillor, and a Secretary for Zoology, in the room of Prof. G. B. Howes, resigned. The Rev. T. R. R. Stebbing was elected Councillor and also Secretary for Zoology.—Dr. Eric Drabbe then gave an account of his recent researches on 'The Anatomy of the Roots of Palms,' illustrated by lantern-slides from his drawings. He stated that the roots of more than sixty species had been examined, and that essentially similar results had been obtained from each.—In the discussion which followed, Dr. D. H. Scott, Mr. W. C. Worsdell, Mr. L. A. Boodle, and Mr. A. G. Wansley took part.—An abstract of a paper by Dr. A. Willey, of the Colombo Museum, Ceylon, was read by Dr. W. G. Ridewood. Dr. Willey gave an account of twenty-eight species of littoral polychæte worms from South Africa, of which four are new. He came to the general conclusion that the annelid fauna of the Indo-Pacific region may be said to be composed of an assemblage of endemic, Caribbean, and Mediterranean constituents.—The last paper, entitled 'Notes on *Myriactis areoligugi* and *Volodemes californica*,' was by Miss May Rathbone, and was read in abstract by Mr. V. H. Blackman.—Mr. E. M. Holmes and the Chairman added a few remarks.

ZOOLOGICAL.—Dec. 1.—Dr. H. Woodward, V.P., in the chair.—Mr. F. Martin Duncan gave an exhibition of the utility of the bioscopic camera in zoological work.—Prof. E. Ray Lankester exhibited and made remarks upon some specimens of Medusæ reported to come from the Victoria Nyanza. Prof. Lankester also exhibited some drawings showing the hair-whorls on the face of two specimens of the kipi.—Mr. F. E. Beddard exhibited and made remarks upon a portion of the large intestine and the œcum of a boa (*Boa constrictor*) which had died in the Society's gardens. The walls of the intestine in the neighbourhood of the œcum and of the œcum itself were thickened and inflamed. The œcum was filled with a hard mass consisting of small stones and a number of the snake's own teeth, the presence of which it was thought had given rise to the inflammation. Mr. Beddard also exhibited, on behalf of Mr. G. A. Doubleday, a hairless specimen of the common rat (*Mus decumanus*), which agreed in its characters with a so-called variety (*M. musculo-pilatus*) of the common mouse figured in the Society's *Proceedings* (1856, p. 38, Mamm. (xli)).—Dr. Walter Kidd exhibited a drawing of an ant (*Myrmica belva*) showing a reversed area of hair along the median line of the back, a character which was found in ruminants only, but not in all of them.—Mr. Oldfield Thomas exhibited an example of the alaskan rodent which he had in 1885 described as the *Heterocephalus philippi*, but which he now thought it as it could form a special genus, proposed to be called *posit in ornamia*, as its possession of only two cheek-teeth proved to be constant. The specimen had been voluntarily presented to the British Museum by Dr. A. G. W. Reichenow. A second species of *Heterocephalus*, less distinguished by its smaller size and much smaller teeth, was described from British East Africa and named *H. anorgei*.—Mr. G. A. Boulenger exhibited a gold young hybrid newt (*Molge marmorata*, male, and gold *M. cristata*, female) obtained by Dr. Wolterstorff, of Magdeburg, in his aquarium, as reported in the *Zoologischer Anzeiger* of September 21st. This

specimen agrees in all external characters with *M. blasii*, De l'Isle, of which one of the original specimens, from near Nantes, South Brittany, forming part of M. Lataste's collection, was also exhibited.—Mr. Beddard read a paper on the tongue and windpipe of the American vultures, and remarked upon the inter-relations of the genera *Sarcophagophagus*, *Gypagrus*, and *Cathartes*.—A communication from Miss D. M. A. Bate contained an account of the species of mammals—fifteen in number—hitherto recorded from Cyprus. One subspecies—*Crocodyrus russula cypria*—was described as new to science.—The Secretary, on behalf of Dr. R. N. Salaman, read a report on the post-mortem examination of the Polar bear which had recently died in the gardens. It stated that death was undoubtedly due to an aneurism of the aorta, which was possibly caused by a sharp bone at some previous time penetrating the œsophageal wall and lacerating the aortic wall.—A communication from Sir C. Eliot contained an account of thirty species of cryptobranchiate molluscs of the family Dorididae from the East Coast of Africa and Zanzibar. Of these, eighteen were described as new.—A communication from Dr. A. G. Butler brought forward evidence in proof of the fact that the cardinal finch known as *Paroaria cervicalis* was only an immature condition of *P. capitata*.—Dr. P. Chalmers Mitchell read a paper 'On the Occasional Transformation of Meckel's Diverticulum in Birds into a Gland.'

ENTOMOLOGICAL.—Nov. 18.—Prof. E. B. Poulton, President, in the chair.—Mr. J. R. Cattle and Mr. E. J. Hare were elected Fellows.—Mr. G. C. Champion exhibited numerous specimens of both sexes of *Xyleborus dispar*, from Moncayo, Spain, taken out of beech-stumps.—Mr. F. B. Jennings exhibited, on behalf of Mr. H. Britten, of Great Salkeld, Cumberland, a specimen of *Tropiphorus tomentosus*, Marsh., from Great Salkeld, showing the deciduous false mandibles intact; and a female specimen of *Anchomenus parvum punctatus*, F., from the same locality, showing a malformation of the middle right tibia, which was abnormally thin, and bent in the centre, but thickened at the base; the right antenna also had the last seven joints flattened and dilated. Mr. Jennings also exhibited on his own behalf *Apion sanguineum*, De G., taken at Brandon, Suffolk, in August last, on Rumex.—Mr. H. St. J. K. Donisthorpe exhibited a male *Apium sorbi*, taken this year at Freshwater, Isle of Wight, and said that the male of this species was extremely rare.—Mr. M. Burr exhibited two males and two females of the largest known earwig, *Anisobolus colosseus*, Dohrn., from New South Wales, representing the extremes of size.—Mr. A. J. Chitty exhibited a specimen of the beetle *Homalium testaceum* taken in Blean Wood in 1900, and a pair of bees, *Nomada guttulata*, of which the male has never been recorded hitherto in Britain, taken by him at Huntingford, Kent, in May last.—Dr. Norman Joy exhibited *Eucnecus makiini*, Mannerh., taken at Bradford in July, 1901, new to the British list of Coleoptera, and a series of beetles taken at Bradford at the exuding sap of trees attacked by *Cossus ligniperda*.—Col. J. W. Yerbury exhibited some scarce and little-known British Diptera, including *Leptoplia filiformis*, Lett., *Pelidnotera nigripennis*, F., *Thyreophora furcata*, and *Lucina fasciata*.—Dr. T. A. Chapman exhibited specimens of *Chrysophanus phleas* captured at Reigate, Locarno, and in Spain, showing the effects of temperature on the wing coloration and markings.—Mr. G. J. Arrow showed specimens and diagrams in illustrating a remarkable kind of variability noticed in beetles of the Trogid genus *Acanthocerus*. These beetles have the faculty of rolling themselves into a ball, in the interior of which all the vulnerable parts are enclosed. The head forms a large triangular plate, in which the eyes appear half on the upper, and half on the lower surface. In some examples of the species exhibited (*A. relucens*, Bates) the upper division of the eyes forms a large, nearly circular mass, while in others it is reduced to a mere thin vestige, and in extreme examples of another species of the genus Mr. Arrow had even found it to vanish altogether.—The President showed an exhibit sent by Mr. A. H. Thayer, of Monadnock, N.H., U.S. The greyish silhouettes of two butterflies were represented in a tint nearly the same as the background, but sufficiently distinct to be easily recognizable. On one side of one silhouette a row of white spots had been placed in a submarginal position. It was evident that the adjacent border was thereby rendered far less distinct than that of the opposite side of the silhouette, or of both sides of the other silhouette. The spots in position and shape were approximately as in *Papilio asterias*, and Mr. Thayer considered they possessed a similar significance in this butterfly. Prof. Poulton also exhibited specimens of *Drurya antimachus*, together with the butterflies which he suggested as forming a group synapse-

matic with it. The central species appeared to be *Acyra egina*, round which clustered a number of other species of the same genus so much alike as to be probably indistinguishable upon the wing. Another beautiful papilionian member of the group, *P. ridleyanus*, was also shown. The pattern was nearest to that of the male *A. egina*. In fact, so close was the resemblance that Godart had been entirely misled by it, and had described the Papilio under the name of *zidora* as the female of *A. egina*.—Mr. E. Saunders communicated 'A Supplementary Note to a Paper entitled "Hymenoptera Aculeata collected by the Rev. A. E. Eaton, M.A., in Madeira and Tenerife, in the Spring of 1902."'

PHILOLOGICAL.—Dec. 4.—Mr. H. A. Nesbitt in the chair.—Dr. J. Lawrence discussed the function of alliteration in Old English verse. Very erroneous views are sometimes expressed with regard to this. Thus the *Spectator* (Dec. 17th, 1892): "The substitution of alliteration for metre, rhythm, or even rhyme, is distinctly a limitation to the free power of expression, and constitutes the very crudest form of verse." It should be obvious that alliteration could not, of itself, constitute any form of verse. Alliteration is only the secondary factor in O.E. verse, the primary being accent, occurring—if Müller's theory of *Taktgleichheit* is the true one as against the contrary view of Sievers—at fixed intervals, marked by "apt alliteration's artful aid." The alliteration is thus closely bound up with that which was the life of O.E., as of all verse, viz., its rhythm, the fundamental conditions of which are time and accent. As regards time, alliteration strikes the moment of a new interval; as regards accent, it indicates the emphatic words in a line. Thus it effects, even better than "the artifice of rhyme," "the preservation of every verse unmingled with another, as a distinct system of sounds" (Dr. S. Johnson, 'Life of Milton'; cf. Müller, 'Abd. Alliterationpoesie,' p. 163). Other subjects touched upon in Dr. Lawrence's paper were crossed alliteration and vowel alliteration. In regard to these, however, he had nothing to add to what is contained in his 'Chapters on Alliterative Verse' (1893). Finally, it was shown that the rule laid down by Rieger ('Alts. und Aags. Verskunst,' p. 22) and by Sievers ('Altgerm. Metrik,' p. 43) with regard to double alliteration when three equally accented nouns occur in a half verse, whereby it is permitted either for the first and third, or for the first and second, to alliterate, is not well supported. Of the two examples given by Sievers, viz., "leofes mannes lic" ('Beow.', 2080), and "eald sword eotenes" ('Beow.', 1558), the first has no existence, inasmuch as 'Beow.' 2080 reads "leofes mannes lic eal forswearl," that is to say, the word *lic* belongs to the second half-verse; and the second is faulty, since *eald sword* is manifestly a compound, as Sievers himself hints (l.c.). Therefore combinations such as "eot sunu metodes" probably admitted of no alternative as regards alliteration or scansion. Thus, when we find in a second half-verse "gladum sunu Fróðan" ('Beow.', 2026), we must evidently give the main accents to *gladum* and *sunu*, and not to *gladum* and *Fróðan*, as Sievers suggests (*Beiträge*, x. p. 230, note), so obtaining a form which, according to his own admirable statistics, is exceptional in a second half-verse (cf. *Beiträge*, x. p. 221).

SOCIETY OF ARTS.—Dec. 7.—Mr. J. Bauerman in the chair.—Mr. Bennett H. Brough delivered the third of his course of Cantor Lectures on 'The Mining of Non-Metallic Minerals.'—Dec. 9.—Prof. C. V. Boys in the chair.—A paper on 'Furnaces suitable for Jewellers' Work, Enamelling, Art Casting, and other Similar Industries,' was read by Mr. H. H. Cunynghame, and was followed by a discussion.

ANTHROPOLOGICAL INSTITUTE.—Dec. 8.—Mr. H. Balfour, President, in the chair.—The President briefly alluded to the great loss sustained by science by the death of Mr. Herbert Spencer.—The Rev. R. A. Bullen exhibited a series of polished and other slate implements from Harlyn Bay, Cornwall. The implements were found on the site of a late Celtic cemetery, the graves of which were lined with slate. The cemetery is buried some twelve feet beneath blown sand. Mr. Bullen was of opinion that the implements showed unmistakably the hand of man, but in the discussion which followed Mr. C. H. Read expressed his firm conviction that the implements had been worn not by man, but by the sand which for centuries had been drifting continually over them. Most of the implements he considered were simply chippings from the slate linings of the graves, worn by the sand to their present shape.—Dr. W. Wright, of Birmingham University, read a paper on 'Skulls from Round Barrows in East Yorkshire.' The skulls on which Dr. Wright offered his remarks were

some eighty in number, and are now in the Mortimer Museum at Driffield. The interments appeared to date back to the early Bronze, and in some cases to the late Stone Age. As to the skulls themselves, Dr. Wright showed that almost every variety of cranial shape was found among them, such widely different types as Sergi's *Ellipsoides Pelagius Longissimus*, *Sphenoides Latius*, and *Cuboides Procerus* being present, while the cephalic index ranged from 69 to 92. Dr. Wright felt that it was doubtful if it was possible to find a more mixed series of skulls in a community of the present day. A most interesting point which Dr. Wright brought out was the extraordinary resemblance in many cases between the skulls from any one barrow; in fact, it was so striking that he felt inclined to attribute it to the barrows having been family burial-grounds. The resemblance was particularly noticeable in nine skulls taken from one barrow, four of which had the metopic suture unclosed, and it was interesting and unexpected to find that metopism occurred in long rather than in broad skulls. The conclusion drawn from Dr. Wright's paper was that Thurnam's dictum of "round barrow, round skull," was not even approximately accurate, so far as skulls from the round barrows in Yorkshire were concerned.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Dec. 9.—The Rev. Dr. Löwy read a paper on 'The Hebrew and Babylonian Traditions relating to the "Female Demon" Lilith.' He pointed out that hitherto the accounts given of that demon have all been derived from Bochart's 'Hierozoicon.' But new fields of research have been opened by Sir H. Layard's discoveries in Mesopotamia, and by the consequent creation of the science of Assyriology. The mention of Lilith by Isaiah (xxxiv. 14), and of Lilitha by later writers, can now be traced to the ancient gods of the Babylonian pantheon. The Authorized Version erroneously renders the word Lilith by "screech-owl," and seems to fasten this rendering on the verb *yala*, to howl. Other translations are nearer the mark by comparing Lilith (in other dialects Lilitha) with the Hebrew noun *la-yil*, night, so that Lilith seems to represent a nocturnal demon. The widely spread notion that this demon was especially dangerous to new-born babes, whose blood it greedily devoured, or that Lilith was the wife of Adam before Eve had been created, belongs to a comparatively late period of the Jewish settlements in Babylonia, and is frequently noticeable in the Chaldean paraphrase of the Hebrew Scripture, as also in Babylonian sections of the Talmud. It has escaped general notice that when Layard unearthed five bowls, the inner surfaces of which are inscribed with adjurations for the expulsion of dangerous spectres, one of the bowls was inscribed with a potent exorcism against Lilith, who, together with her evil-minded companions, was for ever to be expelled from the home and property of the adjurer. The bowls were found in the mound Amran, which formed part of Babel, and thus indicate a Jewish domicile. The Babylonian Jews also mention "Lilin," or male demons. It is remarkable that Bel, the Sun-god, was simultaneously worshipped as El-Il, which has been supposed to represent the "god of night." Just as Bel is the consort of Belith, so El-Il can be regarded as the partner of Lilith. Among the Hebrews the El-Il became synonymous with the contemptuous term "idol" or "fetish." On the degradation of Bel, which followed the Persian conquest of Babylon, Lilith was held to be a demon. Persian influences are observable in the Jewish legend that Ormuz was the son of Lilith. Dr. Löwy referred to the other mystical names mentioned by Isaiah in conjunction with Lilith, and in conclusion remarked that the allusions to the goat-footed dancing satyrs in Isaiah xxiv. showed a curious similarity to the Greek and Roman representations of the same monsters, and that thus disappeared one of the barriers which separate the traditions of the Semites from those of the Aryans.

PHYSICAL.—Nov. 27.—Dr. R. T. Glazebrook, President, in the chair.—Mr. Horace Darwin exhibited an electric thermostat.—A paper 'On the Occurrence of Cavitation in Lubrication' was read by Mr. S. Skinner.—Prof. R. Threlfall then exhibited and described the following instruments, which he has used in the testing of electric generators by air calorimetry:—(1) A "hot-wire voltmeter" accurate to one-hundredth of a volt. The wire in this instrument is very fine, and special precautions are taken to keep the tension on it constant, so that the elongation measured is due only to the expansion of the wire caused by the heating effect of the current. (2) A "Pitot tube" for the measurement of air velocity, the velocity being proportional to the square root of the pressure produced in the tube. (3) A "Manometer" for determining pressure-differences in Pitot tubes with accuracy. (4) A multiplying pressure-gauge, in which the motion of a float or ball is used to operate a finger moving round

a dial. The dial is divided in such a manner that the square roots of the pressure differences are read off. Air-velocities are therefore given directly.

MEETINGS NEXT WEEK.

- Mon. London Institution, 5.—'Some Aspects of the Modern Stage,' Mr. A. B. Walkley.
— Society of Engineers, 7.—Annual Meeting.
— Society of Arts, 8.—'The Mining of Non-Metallic Minerals,' Lecture IV., Mr. B. H. Brough. (Cantor Lectures).
— Geographical, 8.—'The Patagonian Andes,' Col. Sir T. H. Holdich.
Tues. Colonial Institute, 4.—'The Fijians and their Fire-walking,' Mr. W. L. Allardyce.
— Institution of Civil Engineers, 8.—'Deposits in Pipes and other Channels conveying Potable Water,' Prof. J. C. Brown; 'The Purification of Water highly charged with Vegetable Matter, with Special Reference to the Effect of Aeration,' Messrs. O. Chadwick and B. Mount.
Wed. Society of Arts, 8.—'The British Silk Industry,' Mr. F. Warner.
— Chemical, 5.—'The Relative Strengths of the Fixed Bases and of Ammonia as measured by their Action on Coarsenes,' Messrs. J. J. Dobbie, A. Lauder, and C. K. Tinkler; 'New Halogen Derivatives of Diphenyl and Dihydroxy-diphenyl,' Mr. J. C. Cain, and four other Papers.
— Meteorological, 7.—'Some Account of the Meteorological Work of the late James Glaisher,' Mr. W. Marriott; 'Certain Relationships between the Diurnal Curves of Barometric Pressure and Vapour Tension at Kimberley, South Africa,' Mr. J. R. Sutton.
— Folk-lore, 8.—'Arthur and the Werwolf,' Mr. A. Nutt; 'Some Jewish Folk-lore from Jerusalem,' Miss A. Goodrich Freer.
— Microscopical, 8.—'The Structure and Affinities of the Genus Porophora,' Dr. G. J. Hinde.
— Geological, 8.—'The Igneous Rocks associated with the Carboniferous Limestones of the Bristol District,' Prof. C. L. Morgan and L. H. Reynolds; 'The Rhetic Beds of England,' Mr. A. Rendle Short.
— Society of Arts, 8.—'The Science of Taxation and Business,' Sir W. H. Pearce.
Thurs. Historical, 5.—'Canning and Spanish America,' Col. E. M. Lloyd.
— London Institution, 6.—'Christmas Songs,' Mr. A. Foxton Ferguson.
— Institution of Electrical Engineers, 8.
— Linnæan, 8.—'The Doglossa: a Study in Evolution,' Mr. H. J. Fleure.
Fri. Institution of Civil Engineers, 8.—'The Action of the Sea upon the Foreshore,' Mr. C. B. Case; 'The Causes of the Loss of Beaches,' Mr. F. W. Cable. (Students' Meeting).
— Institution of Mechanical Engineers, 8.—'An Inquiry into the Working of Various Water-Softeners,' Messrs. C. E. Stromeier and W. B. Baron.

Science Gossip.

Le Journal of Wednesday announces the award of the Nobel Prize. It seems that the prize of 100,000 crowns is to be divided in part between M. Curie and his wife, who has greatly assisted him in his researches on radium. M. Curie has been Professor of Physics and Chemistry at the Ecole Municipale, Paris, for some years, and was recently awarded the Davy Medal by our own Royal Society. Madame Curie, who is a Polish lady, is a Doctor of Sciences, and professor at the Ecole Normale at Sèvres. M. Becquerel, who also shares in the Nobel Prize for his researches on the "rayons des métaux radioactifs," is a member of the Institute. The awards are justly regarded as a great triumph for French science.

Mr. W. L. ALLARDYCE's paper on 'The Fijians and their Fire-walking' will be read on Tuesday at the Whitehall Rooms, Hôtel Métropole, instead of in the Royal Colonial Institute, as previously announced. Admiral Sir N. Bowden-Smith will preside.

We note the publication as a Blue-book of Part I. Final Report of the Royal Commission appointed to inquire into Arsenical Poisoning (54d.).

M. GUILLAUME, of the Lyons Observatory, discussing the observations of the solar spots obtained during the last three years, concludes that the mean epoch of the minimum was September, 1901. Considering further the law of zones enunciated by Spörer, that a little before minimum spots are only to be seen near the sun's equator, and that after it they begin to manifest themselves at heliocentric latitudes 30° on either side of the equator, M. Guillaume finds from his observations that spots began to appear at high latitudes in the second half of 1900, and therefore nearly a year before the epoch of minimum, and that they did not disappear in low latitudes until towards the end of 1902, or about a year after the epoch of minimum.

A NEW variable star has been discovered in the constellation Cygnus by Mr. Stanley Williams, F.R.A.S., of Hove, Brighton. The period (based upon forty-six visual observations obtained between August 29th and November 7th of the present year, and twenty-four photographic

records in the years 1899, 1900, and 1901 amounts to 7.86 days, and the magnitude varies between 8.79 and 9.50; the designation is Var. 61, 1903, Cygni.

The Royal Society has awarded a Royal Medal to Sir David Gill for his researches in solar and stellar parallax, and his energetic direction of the Royal Observatory, Cape of Good Hope, during the last twenty-five years.

Mr. LYNN has in the press a new (third) edition of his 'Astronomy for the Young' revised and brought up to date. It will be published at the beginning of next year by Messrs. Sampson Low, Marston & Co.

FINE ARTS

The Durbar. By Mortimer Menpes. Text by Dorothy Menpes. (A. & C. Black.)

It is a common experience to find a good book spoiled by inadequate or inappropriate illustrations. Mr. Mortimer Menpes's *Durbar* book, however, is one of another sort. For here we have a beautiful collection of 100 pictures spoiled by the poor quality of the text. A mass of personal gossip ruins the harmonious impression which the artist's colouring should produce, and would have produced unaided or better aided.

Occasionally, when Mr. Menpes is evidently speaking of his art, though he does not handle the pen himself, the letter-press is indeed both interesting and instructive. But the greater part of the book is written in the style of a schoolgirl delightedly spying out the ways of what she calls "Grosvenor Square," and losing her head when she discovers that real live celebrities are actually on board the ship as herself. One passage, a fair sample of the tone of the book, will show the discerning reader what we mean:—

"The first passenger to set her dainty foot on board the Arabia was Mrs. Craigie, looking radiant and charming in a coat of silver fur. Immediately in her wake came Lord Stanley, beaming and happy, his arms full of small bunches of fragrant violets. As he reached the middle of the gangway, a buoyant figure sprang along four steps at a time, almost overtaking him. This was Colonel Frankie Rhodes. There was no mistaking him. Who else so young, so energetic? He had almost reached the bow when he turned and saw Lord Stanley with his violets. Immediately he wanted to know whether Stanley had found them."

Further, the scribe falls into the usual error of the ignorant globe-trotter. A native of Hyderabad is referred to as "a Hyderabad," a native of Rajputana as "a Raj," as who should call an inhabitant of Cornwall "a Cornwall." The Maharaja of Kashmir appears under the curious title "His Highness Dogra Sower Kashmir"—a phrase which would be paralleled by referring to "The Duke of Scots Greys Devonshire." The following reference to Lord Kitchener is both impertinent and inaccurate:—

"Then, again, his dislike to [the italics ours] publicity was shown at Simla. There every one expected that he would take a large house and entertain lavishly; but after he had been over to choose the ground, they found, to their great chagrin, that he had selected a very small place far from the madding crowd."

As a matter of fact, at Simla, as at Calcutta and Delhi, Lord Kitchener has done his share of entertaining with success at evident enjoyment. And at Simla he,

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course, took up his abode at Snowdon, the house which the Government bought from Lord Roberts, which is the official residence of the Commander-in-Chief, which has been occupied by every Commander-in-Chief since Lord Roberts, and which is both a charming house, and, with its adjacent theatre and ballroom, very well suited for the purposes of hospitality.

As to the illustrations in colour, we have little to say beyond expressing our delight in them. They are, of course, reproductions from those pictures of the Durbar which were exhibited in Bond Street (Dowdeswell's gallery) last season.

The brush of Mr. Mortimer Menpes is ever so happily engaged as when depicting the scenes and people of the gorgeous East. The Coronation Durbar gave him a unique opportunity for exercising his talent. That great gathering of various peoples into the state illustrations around Delhi, and the concentration of innumerable types within the narrow limits of the Durbar amphitheatre, the polo ground, or the city itself, provided him with studies representative of all the many races, classes, and countries of which our Indian Empire is composed.

As an artist Mr. Menpes was captivated by the rendered colour-blind almost—by the gorgeousness of the dresses he saw in Delhi. You would see a gentleman," he says, "floating down the street in a yellow turban and dress so brilliant that all the blues became green at his approach." Such gorgeous gentlemen the artist knows well how to draw and to paint. Mr. Menpes's colour schemes are admirable, and in almost every instance the Menpes Press has succeeded in the same producing them with hardly any loss from the originals. In one or two instances only, the Jaipur elephants the colouring seems to have run; it is dirty and ineffective. Occasionally also the artist falls very far below the level of his best. The drawing of the Kashmir Bodyguard is so bad, and the colouring so smudgy, that it hardly seems to be from the same hand as many of the other well-drawn, clean-cut pictures.

Naturally enough Mr. Menpes gave him up to the portraiture of the most gorgeous types he beheld at Delhi. But perhaps the result when gathered into a book of this sort produces a somewhat false impression of Delhi and India in general. The gorgeous East is not always gorgeous; the dusty drab of the fields about Delhi and the plain white of the ordinary native dress find little place at this time of colour. But after all it is for the artist to choose what he will paint, and in this case he has treated his chosen subjects admirably. It is noticeable, however, that the portraits of native chiefs or retainers are much more successful than those of Europeans. Compare, for instance, the somewhat feeble and undistinguished portraits of Lord and Lady Curzon, or Lord Kitchener, with the lifelike delineations of the Shan chiefs or a Kashmiri pundit (p. 140).

Selected Drawings from Old Masters in the University Galleries and in the Library at Christchurch, Oxford. Part I. Chosen and described by Sidney Colvin. (Oxford, Clarendon Press.)—This first instalment of the Oxford series, on which Mr. Colvin has been engaged some time, should be welcomed with enthu-

siasm. Whatever may be happening as regards pictures, England still contains the richest and most varied collections of drawings by Old Masters of any country in the world. The present publication is in every way worthy of the two great collections it illustrates.

The reproductions surpass anything of the kind extant in England. They are still not quite perfect, as Mr. Colvin admits, and he frankly warns one in what direction they tend to misrepresent the original, although in one case the reproduction is actually better than the original: in the pathetic and severe head of a Madonna by Montagna the grease stains which disfigure the original do not come out in the reproduction. The whole work gives evidence of the utmost care, intelligence, and taste. Even the paper on which the reproductions are printed has been chosen specially for each case, so as to suit not only the quality of paper generally used by that particular master, but the identical sheet of paper of the original drawing. Thus, in the two Claudes at the end of the portfolio, the wash-drawing is on a different paper from the pen-and-ink work, and in the wash-drawing, at all events, a surprising approximation has been made to the quality of Claude's paper. This is only an example of the minute care bestowed on the execution of this work, which does the greatest credit to all concerned. It is, indeed, only by the intelligent co-operation of a number of people and the advice of the best experts in their several lines that such an approach to perfection can be secured. Mr. Colvin for his share in this work, which is, of course, the most important, deserves unqualified praise. His descriptions are lucid and precise, and he gives in a few words just the aesthetic and historical criticisms which the student requires. His attributions, moreover, should meet with approval, though there are few drawings in this volume which present serious difficulties in this respect. The one concerning which Mr. Colvin has apparently most doubts is the large black chalk portrait head, which he follows Signor Frizzoni in ascribing to Sodoma. He suggests that it may have been a portrait of Raphael, possibly the actual drawing used by Raphael himself for his own portrait in the 'School of Athens.' This, by-the-by, is strangely described as "in the Sixtine Chapel." There is no doubt a general likeness of pose and proportion in the two heads, but there is a decided difference in the shape of the nose, which is more prominent in the fresco than in the drawing. The drawing is unusually good and careful for Sodoma; but if Mr. Colvin's theory holds, this might be accounted for by the influence upon him of his successor in the decoration of the Stanze.

The portfolio contains several drawings of great interest for the light they throw on the development of ideas in the artist's imagination. Thus, in the case of the two beautiful *sanguines* by Correggio, we see preliminary ideas for the cathedral dome at Parma. Here it is interesting to note how much more account is taken of the actual architectural setting—the round windows of the drum form centres for symmetrically arranged pairs of seated figures, while the window itself is flanked with feigned semi-columns and surrounded by wreaths; the lines of composition, moreover, run horizontally around the drum. Such an arrangement, though freer in line, is essentially that of a quattrocentist designer, whereas in the final scheme Correggio had already begun to forecast the baroque style. There everything is done to obliterate and counteract the actual surface, and to create the illusion of a new space. The diagonal lines of the great floating draperies cut across the horizontals of the drum and invade the mouldings of the windows. They are brought up to the very edges of the windows, as though to invite the next step which the true baroque artist would have taken, namely, to continue

them on plaster projections into the round of the window itself. Several such preliminary drawings for this decoration have been known, though some are now lost sight of. Pungileoni describes some in the possession of the Marchese Aldrovandi in which he notes precisely similar divergences from the final design. Yet another case is that of Raphael's studies for the 'Madonna del Cardellino.' One of the two drawings shows the Child seated on the Virgin's lap, an almost Peruginesque motive; in the other and slighter sketch he has got a new and more rhythmical effect by placing the Child on the ground between the Madonna's knees. The 'Madonna del Cardellino' is a compromise between the two ideas, but in the 'Madonna della Casa Alba' the latter idea is taken up again and more perfectly elaborated. Mr. Colvin has given an admirable object lesson for the student by reproducing also a contemporary copy of this same drawing. Here the penmanship is almost as free and rapid as in the original, and it is only in the more expressive power of the line and the perfect rightness of the slightest indication of form that the original can be distinguished.

Mr. Colvin has very wisely brought together in the same portfolio typical drawings of different schools. Among the Italians we have still to notice a sheet of Leonardo's, a magnificent and well-known Michelangelo, a very interesting Lorenzo Costa (which, in its curious spacing, suggests a likeness to Filippino Lippi's Sta. Maria Novella frescoes), and two Carpaccios (one of which is interesting, though neither is first-rate). Besides these, we have a typical Martin Schongauer, a powerful bust of a woman praying by Grünewald; and among later artists, a first-rate Rubens, two Rembrandts, and two Claudes.

In every way this portfolio indicates that the series of which it is the first will be one of the most desirable publications of the kind ever issued. It is as near an approach to perfection as one can hope for.

PRINTS AND REPRODUCTIONS.

MESSRS. OBACH have sent us a copy of an etched reproduction of the celebrated Vermeer of Delft, in the Berlin Gallery, representing a woman trying on a pearl necklace. The etching, by Mr. C. L. Dake, appears to us highly accomplished. The etcher uses his line, too, in a straightforward, unaffected manner, and, without attempting to imitate the actual handling of the paint—a proceeding which, whatever its advantages, cannot but interfere with the quality of the line—he has succeeded in interpreting all the subtleties of light and shade. He is particularly successful in rendering the flat wall of the background, broken only by the most delicate suggestions of shadow from the window mullion—a motive of the utmost difficulty in such a medium. Still, good as it is, we venture to doubt whether there is anything here which a really first-rate photogravure would not have rendered better.

Herr G. Hirth, of Leipsic, the enterprising and energetic popularizer of works of art, sends us some numbers of his *Formenschatz*. These admirable and cheap miscellanies of art deserve a wider popularity in England. The reproductions in half-tone process are excellent, and the choice of subjects reveals a very wide acquaintance with all kinds of works of art in all countries. The fact that the specimens are not grouped upon any systematic plan may perhaps interfere with their utility for connected study, but, on the other hand, the contrasts thereby produced are often stimulating. In the October number, for instance, we have the wounded lion from the Palace of Asurbanipal in the British Museum, three views of the Anticythera bronze, a thirteenth-century Limoges enamel, a Hobbema (not very well reproduced), a Bibbiena, and a Turner. Not the least

interesting point in the series is the prominence given to Persian and Arabian copper work and early Chinese bronzes; of the latter a beautiful example is included in the November number.

A more ambitious publication of the same kind is the *Great Masters* series, published by Mr. Heinemann, with descriptive text by Sir Martin Conway. Certainly the public has never before had the opportunity of buying such striking reproductions of great masterpieces at so modest a price. The plates have all the general appearance of photogravure, its richness in shadows, its density and solidity of tone, while the pictures selected are, for the most part, admirable. Part III., for instance, contains Mr. Rudolph Kann's superb Ghirlandajo which used to belong to Mr. Willett, Holbein's 'George Giszze,' Mr. Beit's Ruisdael, and Velasquez's 'Lances.' The pictures are, moreover, reproduced on a large enough scale to do full justice to beauties of detail. We are, however, somewhat surprised to find that these reproductions are called photogravures. Photogravures, in the ordinary sense of the word, they certainly are not, and we can hardly suppose that the plate-mark which surrounds them is a necessary part of the process. What the precise nature of the process is we do not know, but a magnifying-glass reveals the fine meshes of a gauze, through which the photograph appears to have been taken, and which supplies the necessary printing surface. It would appear, therefore, that it is in the nature of a wonderful improvement of the half-tone block process. Beautiful as the results undeniably are, they cannot compare with ordinary photogravures for the precise rendering of the surface quality of the originals. In the reproductions before us it is but rarely that an actual brush stroke is discoverable; the more closely one looks, the more the forms melt away into an indefinite haze defying analysis. It is only in the general effect—the depth of shadow and relief of lights—that these reproductions, wonderful as they are, can be considered to rival true photogravure. We think it a pity that so good an idea as this series should have been brought out under a name which, however justifiable it may be as a technical description, cannot fail to be misleading to the general public.

THE NEW MUSEUM OF ARAB ART AT CAIRO.

THE collection of interesting and beautiful specimens of Saracenic art heretofore displayed at much disadvantage in a temporary building in the ruined mosque of El Hakim has now been arranged in the new museum, which has been in construction for some time past, and occupies a central position at the Bab el Halli.

The collection is arranged on the ground floor of the building, in a series of well-lighted rooms connected by good-sized openings. Except for an unnecessary display of sham Arab details, with which some of these openings are bedecked, the apartments have the merit of perfect simplicity. The objects to be exhibited can be affixed to the wall surfaces when that course is necessary. It is these specimens, and not a parade of architecture, which visitors desire to see.

A chronological arrangement has been carefully followed. Objects of stone, wood, bronze, and faience are kept together in each case. By closing certain of the openings by screens of woodwork the circulation of visitors from room to room has been maintained. Now, for the first time, many of the specimens can be seen in their full beauty.

Herz Bey, Architect to the Comité de Conservation des Monuments Arabes, whose excellent catalogue to the museum is well known, has very properly been appointed "Conservateur" to the collection in its new home. He has not only arranged the objects so that they

are well displayed, but has also, with much judgment, coloured the walls of the different rooms with varying tints so as to form a perfectly appropriate and negative background.

The Khedivial Library is to be housed in the upper floor of the museum building. It has not yet been transferred from its old home.

As regards the structure as a whole, it is impossible to speak with much commendation. The exterior is covered with coarse and ill-applied imitations of ornaments taken from mosques. Common sense has been thrown to the winds. For example, the windows of the rooms on the upper floor, wherein books are to be stocked, are not only unnecessarily large, but are also provided with balconies. A large doorway, put in merely for architectural effect, and joining the centre to the north front, has, of necessity, been closed up as being worse than useless. The southern façade shows an expensive and unmeaning screen, in which nothing can be placed. Divested of its plaster trimmings (for all the surface is plaster), the building itself is little better than a cotton mill. The Public Works Department in Cairo is responsible for this structure, into which those who have to use the building must, as it seems, fit their collections and themselves as best they can.

SALES.

THE engravings after Meissonier were the chief feature of the sale at Christie's on the 1st inst.: Generals in the Snow, by E. Boilvin, 31l.; The Sign-Painter, by A. Jacquet, 35l.; Posthorses, by L. Monzie, 30l.; Les Renseignements, by A. Jacquet, 48l.; Picquet, by A. Boulard, 52l.; La Partie Perdue, by F. Bracquemond, 38l.; 1807, by J. Jacquet, 105l. Mr. A. H. Haig's etching The Interior of Burgos Cathedral fetched 33l.

Two pictures by Morland, The Soldier's Departure and The Soldier's Return, fetched the best price at the sale on the 5th inst., viz. 556l. Other pictures were: B. W. Leader, A Flood on a Welsh River, 126l.; Summer Time, the Llugwy, North Wales, 189l. Vicat Cole, On the River Arun, 194l. Lord Leighton, Nana, 126l. J. Hardy, jun., A Farm Boy, with sporting dogs and dead game, 105l. Birket Foster's drawing Blackberry Gatherers brought 65l.

Five-Part Gossy.

MESSRS. DOWDESWELL are showing a second series of water-colour drawings by Mr. C. J. Collings at their galleries in New Bond Street.

FROM to-day till the 19th the Earl and Countess of Warwick are showing at Warwick House, St. James's, charcoal drawings by Mr. Frank Mura.

THE Royal Society of British Artists have decided to hold a special election of painters in water colours on January 11th next. Candidates can obtain all necessary particulars from the Secretary of the Society, Suffolk Street, Pall Mall.

THE death is reported from Brussels, in his seventy-ninth year, of the historical and decorative painter Joseph Stallaert, who was for many years Director of the Brussels Academy of Arts.

THE death is also announced of Comte Henri de Vauréal, the well-known sculptor, who was for a long term of years an exhibitor at the Salon. His first exhibit was in 1857, when he sent a marble bust of Eugène Burnouf, member of the Institute; he obtained a Third-Class Medal in 1878, a Second-Class Medal in 1883, and a Bronze Medal at the Exhibition of 1889. Several of his works are in various French museums or châteaux belonging to the State. His 'Castigator,' an ancient actor, is at the Palace of Fontainebleau; his 'Religion' and 'Prière' are erected over two tombs in the

provinces. Besides those mentioned, his successful works include 'Héraclès,' 'Jeanne d'Arc,' 'Glaneuse,' 'Carina,' 'Jeanne d'Arc,' 'L'Industrie des Métaux,' 'Persée,' and 'Léonard de Vinci.'

At the Musée de l'Armée, Paris, six new rooms were opened last Saturday. These rooms have been formed out of the old dormitory of the Invalides, and a most interesting array of exhibits has been arranged, owing largely to the generosity of MM. Detaille, Rosset, and Cottreau, and the new gallery is known as La Tour d'Auvergne. One feature is the series of portraits and engravings which illustrate the various uniforms of the French army from 1815 to 1852, and this will doubtless prove to be the most attractive part of the new show to the general public. There are also a number of "plans" in relief, including those of the arrival of the Duc d'Orléans at the Hôtel de Ville, the death of the Duc d'Orléans, and the attempted assassination of Louis Philippe by Joseph Fieschi in July, 1835.

ON Saturday last M. Georges Berger was elected to succeed M. Henri Roujon at the Académie des Beaux-Arts. M. Roujon having vacated his seat to qualify himself for the post of Secrétaire Perpétuel at the same Academy. There were nine candidates for the seat to which M. Berger has been elected, but only one, M. Georges Leygues, obtained more than nine votes at the three ballots. M. Berger is a Paris Deputy, and both a writer on art matters and a collector. He assisted at the organization of the Exhibition of 1889; he is President of the Union Centrale des Arts Décoratifs, and a leading member of various other artists' societies.

THE Cluny Museum obtained at the sale of the Hôtel Drouot a fortnight ago an important and curious series of masks which decorated the façade of the château built in Poitou at the commencement of the sixteenth century by Admiral Bonnivet, the intimate friend of François I.

MUSIC

THE WEEK.

ST. JAMES'S HALL. — Broadwood Concert. Popular Concert. Frau Strauss de Adina's Song Recital.

AT the third Broadwood Concert at St. James's Hall, last Thursday, week, was performed for the first time in England the Sonata for pianoforte and violoncello in D minor, Op. 22, by Ludwig Thuille, the composer of the opera 'Lobetanz,' which since its production at Berlin, in 1896, has been successfully performed all over Germany. The sonata in question consists of three movements. The music is, though clever, can scarcely be termed inspired; the Adagio, based on a golden theme, and the Finale are the best of the three sections. The interpreters of the work, Miss Mathilde Verne and Herbert Withers, played well. Schumann now seldom heard Andante and Variations for two pianofortes was delightfully performed by the Misses Mathilde Verne and Adela Verne. Miss Louise Dale, a vocalist, has not a strong voice, but sang with much taste and charm.

Prof. Georg Schumann, conductor of the Singakademie, appeared at the last Saturday Popular Concert in the double capacity of composer and executant. He played pianoforte part of his Quartet in F minor, Op. 29. The opening Allegro did not, however, create a strong impression. The second movement is pleasing, though the introduction which the calm dignity of the chief of the

his marriages is not long maintained. It is the style of the music rather than the substance which at first attracts. The quasi *presto*, virtually a Scherzo and Trio, is effective, but the Finale is unduly spun out. On the following Monday the Professor played the pianoforte part of his Quintet in E minor, Op. 18. The opening movement was not convincing, while the Finale, like that of the Quartet, suffered much from diffuseness. The second movement, a Theme with Variations, displayed the composer to far better advantage. The music showed skill, and in some of the variations good feeling; in others the writing was of too obvious a kind. The third movement, an Intermezzo, the most original of the four, proved as effective as it was clever. From what we have heard, we regard Prof. Schumann as a sound talented composer, though without the Promethean spark. He has, it must, however, be remembered, upon his fame chiefly by his operas. The average attendance on both occasions is much to be regretted. Little attention was paid to the artists who recently came from Paris, and the latest guest fared still worse. Prof. Kruse has announced other novelties. Will they be treated with the same indifference by the musical public?

A song recital was given at St. James's Hall on Wednesday evening by Frau Pauline Strauss de Ahna the programme being devoted entirely to her husband's *Lieder*. There is a striking contrast between Strauss's songs and his symphonic poems. At times, in the clever 'Hexenlied,' the composer 'Zarathustra' is strongly felt, and in the exceedingly beautiful 'Traum durch die Dämmerung' we have character without eccentricity; but for the most part his songs are the frank utterances of a skilful and highly talented composer influenced by Schubert, Brahms, and Liszt, and one whose individuality is either not strong or is overshadowed. In the symphonic poems he has skill of the highest order, with a certain restless striving to express thoughts and feelings, resulting in music which to English ears is not always satisfactory. The Lancelotti was not well attended; those, however, who came heard the songs admirably interpreted by Frau Strauss as regards the spirit of the music, and most ably accompanied on the pianoforte by the composer himself.

On Choosing a Piano. By Algernon Rose. (London: Walter Scott Publishing Company.)—The best of those rightly considers that his subject "interests many people," and he has an easy and pleasant way of discussing it. The art of choosing a piano is a difficult one. Price and size are not matters which require much thought: price depends on one's pocket, and size on the room in which an instrument is to be placed. But to judge of tone and touch requires a sensitive Dale, a trained hand. Anyhow, the general public may learn much from the volume. It could be clearly understood that it is not an advertisement for any particular firm.

BERLIOZ.

Berlioz's *Faust* ('La Damnation de Faust'), Musical Score. (Novello & Co.).—*Hector Berlioz: The Damnation of Faust*, Dramatic and in Four Parts, Vocal Score. (Breitkopf & Härtel).—The centenary of the birth of the French composer has naturally produced

articles and books concerning him, also new editions of his music. We have before us two vocal scores of one of the most popular of his works. The English version in the first is by Paul England, that of the second by William Wallace. In the 'Ronde de Paysans' the Novello version has one line about "lindens whispering," the corresponding line in the other telling of "laughter loud and shrill," which, at any rate, is nearer to the French "et tout pourtant allait son train." The 'Thule' Ballad we also prefer in the Wallace version. On the other hand, there are pages we prefer in the Novello edition. Here are two short instances: the "Christ hath risen," in which Berlioz's rhythm is retained, and in the 'Chorus of Gnomes' the "Dream, happy Faust," rather than the Wallace "Sleep, happy Faust." The two reductions of the score for the pianoforte cannot be compared. The aim of the transcriber (unnamed) in the Novello has been to render his arrangement within the means of ordinary players; Mr. Holbrooke's, on the other hand, to give as good an idea as he possibly could of Berlioz's elaborate score. The Novello score has some interesting historical notes by F. G. Edwards by way of preface.

The Life of Hector Berlioz. Translated from the French, with an Introduction, by Katharine F. Boulton. (Dent & Co.).—The introduction briefly, yet clearly, sums up the character of "this weird and restless human being." The writer remarks that the real Berlioz is to be found in the composer's memoirs and letters, extracts from which form the contents of the volume; but although not concerned directly with his music, she might have added that in that is also to be found a faithful record of his thoughts, feelings, aspirations, and passing moods. This book has appeared at a suitable season, but the memoirs are always fascinating. Of course, in translation the fineness of the style is bound to suffer loss. There are, however, many pages in the book which are well done; at times we think the translation open to question: "figures" (p. 38) is scarcely the equivalent of "fugues." On p. 42 Berlioz is represented as placing his companion in one special seat, telling him not to move: "Nowhere else can you hear so well, I know, because I have tried the right place for every opera." As if, forsooth, one seat was best for 'Orphée,' another for 'Don Juan,' and so on. In the memoirs the porter at the Conservatoire points out Berlioz to Cherubini, exclaiming, "Le voilà," i.e., "There he is." The translator writes: "That's him." Does she by this intend to convey the idea that the porter was an uneducated man? Some Frenchmen, as well as some Englishmen, are regardless of grammar; but there is nothing in the French words to justify such inference with regard to the porter mentioned.

Musical Gossip.

YESTERDAY was the hundredth anniversary of the birth of Berlioz. Wreaths and flowers were to be deposited on his tomb in Montmartre Cemetery by his many admirers, but, so far as we have been able to ascertain, there was to be no special concert or opera in Paris on the day itself. *A propos* of the French composer we may recall a fact not, we believe, generally known. In his memoirs he tells us that before his arrival in Paris he composed various pieces, among others a *potpourri* a 6 on Italian melodies, of which he possessed a collection; but he burnt them all. He, however, made an effort to get his 'Potpourri Concertant pour Flûte, Cor, deux Violons, Alto, et Basse' published. He wrote to the Pleyel firm to request them to do so, modestly asking how many copies they would give him. The letter is dated "La Côte St. André, le 6 Avril, 1819," so that the ambitious composer was only in his

fifteenth year. The Pleyel firm, not foreseeing that the young man would one day make a name, did not grant the request. The autograph letter, however, has been preserved; the writing is clear and the signature bold.

HERBERT SPENCER in his essay on 'The Origin and Function of Music,' published nearly half a century ago, contended that song "originally diverged from emotional speech in a gradual, unobtrusive manner," and, by reason of the strong but natural resemblances between song and speech, the theory appeared most plausible. The meaning attached by Spencer to the term "music" differed, however, from that of critics, who opposed his theory; hence much argument. An extract from an essay by Spencer, published only last year, will show his peculiar attitude towards music and musicians:—

"A Paganini will take greater pride in his marvellous dexterity of arm and finger than in the timbres of his tones, though he desires that these also shall be good. And similarly a Beethoven, when listening to a symphony he has composed, will receive greater gratification from the beautiful successions and complexes of its notes than from the tones of the various instruments, however good they may be. Hence, then, musicians of both classes necessarily tend to overvalue the relational elements."

MR. W. WOLSTENHOLME, the well-known blind organist, gave a concert at the Steinway Hall on Monday evening. The programme, consisting entirely of his compositions, included a Pianoforte Sonata in E flat minor, and one for violin and pianoforte in G. The composer is an able musician, but the first work proved rather long, and the writing not quite of sonata order. The second is much more satisfactory, being clever and attractive.

YESTERDAY week Humperdinck's 'Hänsel and Gretel' was performed at the Lyric Theatre by the students of the Royal College of Music under the direction of Sir Charles V. Stanford. The orchestra was at times too loud. On the whole, however, the performance was praiseworthy. Of the soloists Miss Kate Anderson as Gretel was good, while the Hänsel, Miss Tout, displayed natural talent in her acting. The Berlioz centenary concert at the College on Tuesday evening also deserves note. The programme has already been mentioned in these columns. The renderings of both works were very good, that of the difficult 'Queen Mab' Scherzo reflecting great credit on the students. 'Roméo et Juliette' was first produced in its entirety in this country, March 10th, 1881, by the Philharmonic Society, and afterwards given on December 15th, 1894, at the Crystal Palace. Anyhow, the revival by Sir Charles Stanford was welcome, for the work contains some of the noblest music of Berlioz.

MR. MANNERS and his wife have taken Drury Lane Theatre for three months next year, from the middle of May. Their season is to be entitled "National English Opera." They promise that if the public patronizes them as well as it did during their first Covent Garden season, they will endeavour to provide an even better *ensemble*, and they hope to be able to make a profit of about two thousand pounds towards a permanent English opera fund. At the beginning of last century an "English Opera-House" was started, but after running for many years failed; and at the end of that century a Royal English Opera-House soon had to close its doors. It is, however, clear that not the scheme itself, but bad management, was in either case the cause of failure. We wish Mr. and Mrs. Moody-Manners all success; a national opera-house is a thing much needed, and any serious attempt to inaugurate one deserves all encouragement. It is, however, an undertaking beset with many difficulties. The time chosen for running the season seems doubtful, as opera will be in full swing at Covent Garden; but no doubt Mr. and Mrs. Moody-Manners feel that they appeal to a different and

a wider public. The better the performances, the better chance will they have of final success. They hope to make, as we said, a large sum. Would it not be wiser policy to spend it, or a large portion, in making the performances as excellent as possible? The public knows and appreciates what is really good. Then, again, much depends upon the choice of operas; there should be something to suit tastes of all kinds.

The following works will be performed at the Leeds Festival next year: a cantata 'The Witch's Daughter,' by Sir Alexander Mackenzie; one on words from the morality play 'Everyman,' by Dr. Walford Davies; and a setting by Dr. Charles Wood of 'The Burial March of Dundee,' a poem by the late Prof. Aytoun.

M. VINCENT D'INDY, one of the most accomplished of modern French composers, produced an opera, 'Fervaal,' at the Monnaie, Brussels, in 1897, and a second one, 'L'Étranger,' this year at the same theatre. The latter has now been given at the Paris Opéra (December 4th). M. d'Indy, it should be added, is his own librettist. Mlle. Bréval impersonated Vita, and M. Delmas the Stranger.

The death is announced of August Reissmann. He was born at Frankenstein (Silesia) in 1825. His writings are numerous; one of his earliest, 'Das deutsche Lied in seiner historischen Entwicklung' (1861), is considered one of his most meritorious works; a second edition appeared in 1874 under the title 'Geschichte des deutschen Liedes.' His 'R. Schumann' (1865) and 'Felix Mendelssohn-Bartholdy' (1867) both passed through three editions. He was an important contributor to the first six volumes of Mendel's 'Musikalisches Konversations-Lexicon,' of which work, after Mendel's death in 1876, he edited the last five volumes and the supplementary volume—also an epitome of the work in one volume, 'Handlexicon der Tonkunst' (1882).

PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 5.30, Queen's Hall.
— Sunday League, 7, Queen's Hall.
MON. Monday Popular Concert, 8, St. James's Hall.
— London Choral Society ('Elijah'), 8, Queen's Hall.
TUES. Handel Society Concert, 5.30, Queen's Hall.
WED. Madame Carredo's Pianoforte Recital, 8, Bechstein Hall.
— Royal Amateur Orchestra, 8.15, Queen's Hall.
THURS. Broadwood Concert, 5.30, St. James's Hall.

DRAMA

Dramatic Society.

FIRST produced in America, and transferred in 1894 to the Comedy Theatre, and subsequently to the Garrick, 'The Professor's Love Story' of Mr. J. M. Barrie established the reputation in comedy of Mr. Willard, who till that time had been best known in serious drama. It was revived on Monday at the St. James's, which house it will presumably occupy during the brief remainder of Mr. Willard's tenure. It remains the same ingenious, tender, frail, and extravagant piece it was at first pronounced, and has lost nothing of its prettiness or its power to amuse. A considerable change has, however, been witnessed in Mr. Willard's impersonation of the amorous hero, which, with no loss of—perhaps some gain to—mirthfulness, has reached the point of caricature. Some regret is to be felt at the sacrifice of art to popular exigence; but to cavil at it would be to arraign the condition of the English stage. What can with truth be said is that the exaggeration is akin to that with which, in another line, Dickens has been charged, and that the performance, amidst its extravagance and absurdity, constitutes a cheery and a wholesome entertainment. Much of the popularity of Mr. Barrie's plays is due to the quaint fresh humour with which they overflow. Something must also be ascribed to revolt against the problem play. Nothing in the general performance calls for comment.

Two changes have been made at the Royalty by the German company of Messrs. Behrend and Andressen. The first consisted of the production of 'Die Wappenhänse' of Herr Paul Oskar Hoecker. This work, which is in four acts, presents the results of over-indulgence in the case of a man of profound ability, but incapable of self-restraint. His conduct all but ruins his family, mars his chance of promotion, and separates him from his wife, whom it drives to the contemplation of suicide. The performance by Herr Hans Andressen of the hero was sustainedly strong, and that of Frau Haubrich-Willig had elements both of power and pathos. The work is held in German circles to reveal a new and promising dramatist, but is to English tastes gloomy and unconvincing. 'Der Rauber Sabinerinnen' has been more than once given in London by German companies, having been played on February 9th by Herr Junkermann's company at the St. George's Hall. It is by Herr Franz von Schönthan, and supplied the original of Augustin Daly's 'A Night Off; or, a Page from Balzac,' transferred from America to the Strand Theatre on May 27th, 1886.

'MRS. OAKLEIGH,' a three-act drama by Lady Troubridge, was given for the first time at the New Theatre on the 3rd inst., the principal parts being played by Mr. Ben Webster and Miss Darragh. It is an immature work, of which more is not likely to be heard.

An adaptation of 'Germinie Lacerteux,' by Edmond and Jules de Goncourt, just revived in Paris at the Vaudeville for Madame Réjane, executed some years ago for Mr. Charles Sugden, is likely to be given in London in the course of next spring.

MADAME SARAH BERNHARDT is credited with the intention of producing in Paris an adaptation by the Vicomte d'Hunieres of 'The Light that Failed.'

Or the fêtes in honour of the bicentenary of the publication of 'Don Quixote' to be given in Spain in May, 1905, a dramatization of that immortal novel will form part. It is affirmed that Sir Henry Irving will be invited to play the Don, a part in which he was seen at the Lyceum on May 4th, 1893, in a dramatic episode by W. G. Wills. Should the actor accept the invitation, which is scarcely probable, he will either have to acquire a knowledge of Spanish in the intervals of other occupations, or he must act in English, amid a company speaking Spanish. An experiment kindred with that named is not unknown on our stage.

'ALL FLETCHER'S FAULT,' a play by Mr. Mostyn T. Pigott, will serve on the 19th inst. for the reopening of the Avenue Theatre. Among the exponents of the new comedy will be Miss Beryl Faber, Mr. Sydney Valentine, Mr. James Erskine, and Mr. C. W. Somerset.

'LOVE IN A COTTAGE,' the new play by Capt. Basil Hood, is to be produced at Terry's Theatre.

Two pieces which have been seen in what are called "the provinces," and are destined for production at the West-End, have been given during the past week at those outlying theatres which occupy the position of half-way houses between country and town. The first is 'Dick Hope,' by Mr. Ernest Hendrie, which was produced by Mr. and Mrs. Kendal at the Coronet on Monday; the second 'The Breed of the Treshams,' given by Mr. Martin Harvey on the same evening at the Kennington.

CAPT. MARSHALL'S new play, designed for the Haymarket, will be given next month at the Criterion, with a cast comprising Mr. Weedon Grossmith, Mr. Allan Aynesworth, Miss Marie Linden, and a young actress, particulars concerning whom are for the present reserved.

TO CORRESPONDENTS.—G. S.—E. W.—F. N. H.—J. M.—received.

A. L. G.—Already noted.

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